

**Organ tuition for beginners without previous keyboard skills:
A critical evaluation of four published methods against the
background of initial piano tuition and general organ pedagogy**

Marian Steyl



UNIVERSITEIT
iYUNIVESITHI
STELLENBOSCH
UNIVERSITY

*Thesis presented in fulfilment of the requirements for the degree
Master of Music at Stellenbosch University*

1918 · 2018

Supervisor: Dr. Mario Nell
Co-supervisor: Prof. Ella Fourie

Department of Music
Faculty of Humanities

March 2018

Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Marian Steyl

March 2018

Abstract

There exists a general opinion that anyone who wishes to start with organ lessons first has to reach a certain level of competency in piano playing. This viewpoint is confirmed by the majority of sources which focus on initial organ tuition. The current study investigates the characteristics of the organ and the technique required for expressive playing in an attempt to highlight the unique nature of the instrument. The result of this investigation emphasises that the aspects common to playing piano and playing organ are mostly limited to only certain aspects of keyboard technique, or manual technique in the case of the organ. For this reason, piano tuition as a prerequisite for organ tuition may well be questioned.

A result of the viewpoint that only learners with established keyboard skills may start with organ lessons is that suitable methods available for prospective learners without keyboard skills are limited. The main objective of this study is to determine whether the methods available are comprehensive enough for learners who have no keyboard skills.

The theories and principles of organ pedagogues and organists as well as four widely-used beginners' methods for learners with keyboard proficiency are examined to define the fundamental principles of organ playing. Furthermore, the writings of piano pedagogues are consulted for the purpose of acknowledging the work done in the field of learning styles and teaching strategies as well as integrating the development of instrumental (technical) skills and musicianship.

Four available methods for organ beginners without keyboard skills are evaluated against the backdrop of this survey of pedagogical material, culminating in a confirmation that these limited available resources for such students also have limits.

Acknowledgements

This study has been a valuable learning experience and provided the author with new insight and motivation to proceed with her life-long journey as music educator in the field of organ, piano and general musicianship, a journey which she regards with respect and appreciation.

I would like to express my deepest gratitude to the following people, whose support was fundamental to the completion of this study:

My children, Gerrie and Isabel, for their inspiration, support and belief in me;

My supervisor, Dr. Mario Nell, for his guidance and support during this study, as well as a mentorship of fifteen years leading up to this research;

My co-supervisor, Prof. Ella Fourie, for her knowledge and experience which she so generously shared;

J.J., Gina, Alet and Manie for their encouragement and love;

Friends and colleagues for their support and companionship;

Esmeralda Tarentaal and Sonette Fourie (Music Library, University of Stellenbosch), for their help in locating sources;

Engela Fullard, for the typesetting of musical examples;

The many students whom I had the privilege to teach, for being a source of inspiration to continuously seek for new and meaningful ways to share the subject of music.

I dedicate this thesis to the memory of my parents, Fannie and Isabel Gerber.

List of figures

Fig. 1 Exercise combining <i>legato</i> - and <i>staccato</i> notes, mm. 1 - 2	32
Fig. 2 Pedal exercise 7, mm. 1 - 2	33
Fig. 3 Windows of opportunity as a young child's brain matures	60
Fig. 4 Five-finger exercise	105
Fig. 5 Five-finger exercise, both hands play together	106
Fig. 6 Exercise involving passing over the thumb, mm. 1 - 4.....	107
Fig. 7 Holding notes whilst exercising other fingers.....	107
Fig. 8 Holding notes whilst exercising other fingers, extending beyond five-note range.....	108
Fig. 9 Playing in two	109
Fig. 10 Exercise for playing <i>detaché</i> and <i>legato</i> simultaneously, quavers to be played <i>detaché</i> and other notes <i>legato</i> , mm. 1 - 2	111
Fig. 11 Exercises in transposing: <i>God save the Queen</i> , mm. 1 - 2.....	112
Fig. 12 Pedal exercise in C minor, mm. 1 - 2.....	113
Fig. 13 Pedal exercise in $\frac{3}{4}$ metre with continuous quavers, mm. 1 - 2	113
Fig. 14 Pedal exercise in $\frac{6}{8}$ metre with continuous quavers, mm. 1 - 2	114
Fig. 15 Exercise for pedalling with toes and heels, mm. 1 - 4.....	114
Fig. 16 Exercise for left hand and pedal with accidentals	115
Fig. 17 Exercise for left hand and pedal with repeated notes	115
Fig. 18 Excerpt from exercise for left hand and pedal with triplets	115
Fig. 19 Exercise for left hand and pedal, left hand playing two parts, mm. 1 - 4...	116
Fig. 20 Exercise for three-part manual playing, mm. 1 - 3	117
Fig. 21 Exercise 9: <i>German Hymn Tune</i>	123
Fig. 22 Exercise 10, mm. 1 - 4.....	123

Fig. 23 Exercise 11, mm. 1 - 4.....	124
Fig. 24 Exercise 48.....	125
Fig. 25 Exercise 71.....	126
Fig. 26 Exercise 72, mm. 1 - 4.....	127
Fig. 27 Exercise 90, mm. 1 - 4.....	127
Fig. 28 Exercise 92.....	128
Fig. 29 Exercise 96.....	129
Fig. 30 Exercise 107: <i>Awake, Thou Spirit of the Watchmen</i>	129
Fig. 31 Exercise 23: <i>In de schommelstoel</i> , mm. 1 - 4.....	135
Fig. 32 Excerpt from exercise 31: <i>Ostinato: koppig volhouden!</i>	136
Fig. 33 Exercise 55, mm. 1 -6.....	137
Fig. 34 Exercise 59: <i>De sprinkhaan</i> , mm. 1 - 8.....	138
Fig. 35 Exercise 73: <i>Treurmars</i> , mm. 1 - 8.....	139
Fig. 36 Exercise 83, mm. 1 - 4.....	139
Fig. 37 Expansion of playing range.....	140
Fig. 38 Exercise 117: <i>Een luchtig</i>	141
Fig. 39 Exercise 122: <i>Jezus ga ons voor</i>	142
Fig. 40 Expansion of playing range.....	143
Fig. 41 Exercise 140: <i>Hardlopen</i> , mm. 1 - 7.....	144
Fig. 42 Exercise 158: <i>De jonge orgelvirtuoos</i> , mm. 1 - 8.....	145
Fig. 43 Excerpt from exercise 184: <i>Psalm 81</i>	146
Fig. 44 Exercise 185: <i>God roept ons, broeders, tot de daad</i> , mm. 1 - 4.....	146
Fig. 45 Exercise 1: <i>Twinkle, Twinkle Little Star - Theme</i>	152
Fig. 46 Exercise 1: <i>Variation A</i> , mm. 1 - 4.....	153
Fig. 47 Exercise 1: <i>Variation B</i> , mm. 1 - 4.....	153
Fig. 48 Exercise 1: <i>Variation C</i> , mm. 1 - 4.....	154

Fig. 49 Exercise 3: <i>The Fly</i>	155
Fig. 50 Exercise 18: <i>Go and tell Aunt Rhody</i> , mm. 1 - 6.....	155

Table of Contents

1.	INTRODUCTION.....	1
1.1	Background.....	1
1.2	Research question.....	2
1.3	Objectives.....	3
1.4	Research design.....	4
1.5	Methodology	5
1.5.1	Textual data analysis.....	5
1.5.2	Evaluation.....	5
1.6	Limitation of the study	6
2.	A CRITICAL CONSIDERATION OF THE NECESSITY OF ESTABLISHED KEYBOARD SKILLS AS A PREREQUISITE FOR ORGAN STUDIES.....	7
3.	PEDAGOGICAL PERSPECTIVES ON ORGAN TECHNIQUE	13
3.1	Posture and position at the organ	15
3.2	Touch and articulation	17
3.3	Fingering and pedalling	23
3.4	Conclusion	26
4.	EVALUATION OF FOUR BEGINNERS' METHODS FOR LEARNERS WITH KEYBOARD PROFICIENCY	29
4.1	<i>Ars Organi</i> (1953) by Flor Peeters.....	30
4.2	<i>Method of Organ Playing</i> , 8 th Edition (1996) by Harold Gleason	35
4.3	<i>Organ Technique: Modern and Early</i> (2000) by George H. Ritchie & George B. Stauffer.....	40
4.4	<i>A Graded Anthology for Organ</i> (1997) by Anne Marsden Thomas.....	44
4.5	Conclusion	48
5.	PIANO PEDAGOGY: A SURVEY OF ITS APPROACH TO COMPREHENSIVE MUSIC TUITION.....	52
5.1	Learning theories and education	54

5.1.1	Formation from without	55
5.1.2	Development from within.....	57
5.2	The process of teaching according to Uszler.....	63
5.2.1	Playing: motor skills.....	64
5.2.2	Reading and counting: intellectual skills.....	66
5.2.3	Problem solving: cognitive strategies.....	68
5.2.4	Motivating: attitudes.....	70
5.3.	Reading.....	72
5.4	Technique.....	79
5.5	Musicianship	88
5.5.1	Development of aural skills	92
5.5.2	Development of a sense of rhythm.....	92
5.5.3	Development of music literacy.....	94
5.5.4	Development of music comprehension	96
5.5.5	Creative activities and the development of functional skills	97
5.6	Conclusion	100
6.	AN EVALUATION OF EXISTING BEGINNERS' METHODS FOR LEARNERS WITHOUT ESTABLISHED KEYBOARD SKILLS.....	102
6.1	<i>Play the Organ – A Beginner's Tutor</i> (1990) by David Sanger	103
6.2	<i>Organ Tutor – Volume I</i> (2003) by Friedhelm Deis	121
6.3	<i>Organo Pleno</i> (2006) by Christian Ingelse	131
6.3.1	<i>Organo Pleno</i> Volume I	132
6.3.2	<i>Organo Pleno</i> Volume II	140
6.4	<i>Suzuki Organ School</i> (2006) by Gunilla Rönnerberg	148
6.5	Conclusion	158
7.	CONCLUDING REMARKS	161
	BIBLIOGRAPHY	165

1. Introduction

In the field of organ pedagogics, a diverse spectrum of books, articles and teaching methods have been published, especially in the second half of the 20th century. The notion that organ students should have established keyboard skills before starting tuition on the organ is clearly underlined in most of the available sources, as most of these courses require a level of keyboard proficiency. Investigating this matter in South Africa, England, selected European countries and the USA, it became clear that beginners' methods for students without previously acquired keyboard skills are rare. The lack of structured teaching material for such students often leaves the teacher who accepts a student without previous keyboard tuition at risk to fall back on piano teaching methods.

The term 'beginner' can be misleading in organ pedagogics: for example, a first year music student with piano as first instrument and organ as second instrument is referred to as a beginner, as is a 13 year-old learner with no or little keyboard tuition – yet their requirements of a beginners' method would be completely different. This study will draw from the writings of organ pedagogues and piano pedagogues and investigate four widely-used beginners' methods for students with previously acquired keyboard skills in order to determine whether they are sufficiently comprehensive to meet the requirements of organ beginners with no previously acquired keyboard skills.

1.1 Background

Many organ students crossed my path during my career of thirty-three years, each with his/her own set of strengths and weaknesses, unique music background and particular motivation.

There is a tendency in many countries worldwide, as well as in South Africa, that the prospective organ student needs an established keyboard technique in order to begin with organ studies – a tendency that is confirmed by most of the organists

and organ pedagogues whose theories and ideals will be discussed in this thesis. However, numerous prospective organ students with no previously acquired keyboard skills have shown interest in taking organ lessons.¹

The search for suitable teaching material for such students revealed the scarcity of teaching methods for beginners without previous keyboard skills. In an article by Riaan Steyn, *Is orrelonderrig op 'n vroeër ouderdom moontlik?*², he raises his concern about the decreasing number of students interested in mastering the organ, arguing that a solution might be to take a fresh look at teaching methods and to rethink the old belief that students starting with organ tuition should have previously acquired keyboard skills (Steyn 2010: Abstract).

The objective of the current research will be to assess the four available beginners' methods for organ learners without keyboard proficiency. This assessment will ultimately result in an evaluation of how comprehensive each method presents music tuition, as well the suitability of each method for learners with diverse profiles and music backgrounds.

1.2 Research question

Are there effective beginners' courses for organ learners, designed specifically for the needs of learners with no previously acquired keyboard skills, and are these courses comprehensive in their approaches to the development of a sound keyboard and organ technique, as well as other skills required by instrumental music?

¹ During 2015, the year in which I embarked on the present investigation of beginners' tuition for organ, I accepted four organ students who did not have previous experience in keyboard playing: an 8 year-old learner with an electronic organ at home, a 13 year-old learner who was introduced to the instrument through the music programmes of the New Apostolic Church, a 14 year-old learner, also with an electronic organ at home, and a first year music student with flute as his main instrument and no previous keyboard tuition.

² Own translation of the title of Steyn's article: *Is organ tuition possible at a young age?*

In order to answer this question, attention should be given to the following secondary questions:

- Is it advisable to start keyboard tuition on the organ, or is it to the student's advantage to start with piano tuition in order to first establish basic keyboard skills?
- What are the requirements of a sound organ technique according to renowned organ pedagogues?
- What are the essential aspects of organ tuition addressed in beginners' courses aimed at students with previous keyboard experience?
- How do piano pedagogues approach initial keyboard tuition to ensure comprehensive musical development for the beginner?
- Are the available published beginners' methods designed for students with no keyboard experience and/or previous musical experience comprehensive in terms of these consulted resources?

1.3 Objectives

The main objective of this study is to analyse and evaluate four published beginners' courses for organ to determine whether these methods are comprehensive enough for students with no previous keyboard experience and that the material is designed not only to develop technical skills for organ playing, but also to provide for comprehensive musical development.

The following sub-objectives should culminate in reaching the main objective:

- The necessity and feasibility of starting keyboard tuition on the organ should be investigated.
- The requirements for technical and musical components essential to expressive organ playing as advocated by internationally recognised

organists and organ pedagogues will be investigated in order to build a paradigm for the evaluation of beginners' methods.

- The teaching theories and strategies of piano pedagogues regarding beginners' tuition will be surveyed. Piano pedagogy has a well-established, although diversified, ethos around the comprehensive musical development of beginners and could therefore be acknowledged in a study on beginners' methods of organ.

1.4 Research design

The thesis *Organ tuition for beginners without previous keyboard skills: A critical evaluation of four published methods against the background of initial piano tuition and general organ pedagogy* is a non-empirical study³ based on a theoretical question⁴. The study will result in an evaluation of existing, published beginners' methods for organ students with no previous keyboard tuition. The following process will be followed to reach this outcome:

- The feasibility and the probable necessity of presenting initial organ tuition to learners without previous keyboard experience will be investigated.
- Evaluation of the existing methods analysed and discussed in this thesis will be done against the backdrop of essential pedagogical cornerstones of music teaching. In order to build a paradigm for such an evaluation, the writings of acknowledged organ pedagogues will be studied.
- Organ beginners' methods for learners with developed keyboard and theoretical skills will be studied to identify technical and musical skills that can possibly be developed in an early stage.

³ "Non-empirical studies focus on constructing theories and models, analysing concepts or reviewing a body of knowledge" (Mouton 2001:52).

⁴ "A theoretical question is one of four different kinds of non-empirical questions" (Mouton 2001:55).

- The theories of piano pedagogues, as found in text books designed to be used in pedagogy classes, will be consulted to draw from a long tradition of teaching musical, theoretical and technical skills concurrently.
- Published methods for beginners with no prior keyboard skills or theoretical knowledge will be analysed. Conclusions should be reached on the following: the profile of the learner for whom the method will be appropriate and the emphasis or absence of essential elements of comprehensive music tuition in the specific course.
- Each assessment should serve as a guide on its suitability for specific students in terms of their diverse music backgrounds.

1.5 Methodology

1.5.1 Textual data analysis

Analysis involves ‘breaking up’ the data into manageable themes, patterns, trends and relationships. The aim of analysis is to understand the various constitutive elements of one’s data through an inspection of the relationships between concepts, constructs or variables, and to see whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data (Mouton 2001:108).

Four widely used beginners’ courses will be analysed and conclusions will be reached on how comprehensive each course is regarding technical and musical development, the progression from simple to more complicated work and the profiles of the students who could benefit from this course.

1.5.2 Evaluation

Evaluation of the existing courses analysed and discussed, will be done against the backdrop of fundamental pedagogical cornerstones of music teaching.

1.6 Limitation of the study

Because of the many different profiles that an organ beginner may have, as well the different goals of students and teachers, the outcome of this study will not be more than a guideline to published beginners' methods, the extent to which they are comprehensive and the relevance of each method for a specific kind of student. In *The Well-Tempered Keyboard Teacher* (Uszler, Gordon & Mach 1991), Marienne Uszler proclaims that the experienced teacher will integrate the theories and strategies of more than one course to suit each individual student:

Knowledge and application of varied learning theories enrich one's teaching perspective, which in turn engenders the emergence of both a more diversified and enthusiastic teacher and a more interested and wholly developed student (Uszler *et al.* 1991:71).

2. A critical consideration of the necessity of established keyboard skills as a prerequisite for organ studies

In 1990 Gideon Lamprecht submitted a thesis on the development of organ technique with the aim of systemizing its methodology⁵ in which he accepts the traditional view point that piano tuition should precede organ tuition. His treatment of the topic of organ technique is shaped around this view point as being indisputable.

During earlier eras a similar approach to playing the harpsichord and the organ was used despite certain differences. The modern piano, however, plays a more prominent role because tuition in harpsichord became nearly obsolete and because piano tuition is a requirement before organ tuition may be started. Technical principles for piano playing should therefore not be harmful to organ tuition, as piano technique should form the foundation of organ tuition (Lamprecht 1990:147).⁶

His acceptance of piano tuition as requirement is also confirmed when he states as follows:

Piano tuition is a prerequisite for organ tuition and students normally study both instruments at the same time. Piano and organ teachers should generally honour similar approaches to most aspects of keyboard playing.

⁵ Afrikaans title: *'n Kritiese ontleding van 'n basiese orreltegniek: 'n uitbouing van bestaande benaderings met besondere klem op sistematisering*. 1990. University of the Orange Free State.

⁶ Own translation. Original Afrikaans text: *Gedurende die vroeë tydperke is dieselfde benadering in die bespeling van die klawesimbel en orrel gebruik ten spyte van sekere verskille. Die moderne klavier speel egter 'n meer prominente rol omdat onderrig in klawesimbel bykans heeltemaal van die toneel verdwyn het en klavier onderrig as voorvereiste vir orrelonderrig beskou word. Klavier-tegniese beginsels behoort dus nie skadelik vir die orrelonderrig te wees nie, aangesien dit die basis vir orrelonderrig moet lê* (Lamprecht 1990:147).

All forms of attack in manual playing on the organ are to be found in piano playing (Lamprecht 1990:148)⁷.

However, as mentioned by Lamprecht in the following paragraphs as well as previous chapters, the basic use of the playing apparatus is the only common denominator between organ- and piano technique: the use of the fingers and the attack of notes on the manuals.

Arthur Wills, in his book *Organ* (1984), also supports this view point when he states that “apart from the keyboard, the only shared feature, the organ has nothing in common with the harpsichord and piano” (Wills 1984:25)⁸.

Different keyboard instruments developed concurrently from around 1320 with only slight differentiation in style made between instruments such as the organ, harpsichord and clavichord. Lamprecht, despite his claim that piano technique should form the foundation of organ technique (Lamprecht 1990:147), seems critical on this ‘slight differentiation in style’ of different keyboard instruments when he refers to the difference in tone production in these instruments: the application of “the same approach, techniques and uses continued despite the difference in tone production between organ and other keyboard instruments” (Lamprecht 1990:149)⁹.

Katherine Marshall is more specific about the difference in approach to different keyboard instruments:

⁷ Own translation. Original Afrikaans text: *Klavieronderrig is 'n voorvereiste vir orrelonderrig en studente bestudeer meestal beide instrumente gelyktydig. Klavier- en orrelpedagooë behoort oor die algemeen enerses benaderings te huldig ten opsigte van sekere aspekte van klawerbordspel. Al die manueel-aanslagvorme wat in orrelspel gebruik word, kom ook in klavierspel voor* (1990: 148).

⁸ Wills' book *Organ* (1984) was brought to the attention of the researcher by a quotation in Lamprecht's dissertation.

⁹ Own translation. Original Afrikaans text: *...dieselfde benadering, tegnieke en gebruike het geheers ten spyte van die feit dat die klankproduksie van die orrel en ander klawerbord-instrumente nie dieselfde was nie* (Lamprecht 1990:149).

Although it is highly desirable for beginning organ students to be familiar with other keyboard instruments, one should not forget that the approach to playing the keys of an organ, a wind instrument, is almost diametrically opposed to that of a piano, a percussion instrument (Marshall in Thistlethwait & Webber 1998:109).

The mutual influence that the technique of different keyboard instruments had on each other is evident, but the difference lies in the “subtle elements” (Lamprecht 1990:149)¹⁰ of each instrument’s playing technique. Other differences between piano- and organ technique such as the use of arm weight and mobility of the upper body in piano playing, attack and release of organ notes because of the continued sound, the lack of *decrescendo* of an organ tone and the influence of the sustain pedal in *legato* playing on the piano are highlighted by Lamprecht. He concludes that each keyboard instrument requires to be managed according to its uniqueness, that the fundamental common factor is the use of the playing apparatus and that it is essential to identify exactly which pianistic playing techniques applies to organ technique (Lamprecht 1990:151).

In Tessa Rhoodie’s article in *The South African Music Teacher, 2013/2014 Edition* on technical development for beginners in piano, she states her concern with technical training that is “treated as a mechanical procedure and is not harmoniously integrated with the development of sound and expression” (Rhoodie 2013:42). She emphasises that the development of technique is interwoven with musical and expressive requirements, and states that it is of primary importance to differentiate, for example, between harsh sounds and loud, round sounds, “thereby creating harmony between technique, sound control and expression” (ibid.). Her argument captures the essence of the argument against the prerequisite of a certain level of proficiency in piano skills before organ tuition may commence. Sound control and expression will be achieved in different ways on a piano and on an organ – therefore, if the musical and expressive requirements for organ playing should be integrated with initial development of technique, it goes without saying

¹⁰ Own translation. Original Afrikaans text: ...*fyner elemente* (ibid.).

that the learner will benefit in starting keyboard training on an organ if that is the instrument of his/her choice.

It is not only the development of technique that needs to be specific to the instrument of choice, but also the development of reading skills, as organ scores mostly consist of three staves as opposed to two when reading piano music. Ella Fourie (2004) underlines the complexity of the reading process of music text in terms of the intricate system of neural networks spread over all four cortical lobes of the brain, involved in processing musical sound and music notation. A multitude of brain activities are involved when reacting to music notation with motor responses and musical insight.

When a two-dimensional representation of visual information is transformed into a three-dimensional motor response, the information goes in two directions: a dorsal stream that focuses on visual reaction (seeing) and a ventral stream that concentrates on motor reaction (doing). [...] When applied in sight reading [...] that information about pitch and duration is channelled to specific motor pathways, ‘innervating the muscles of the arms, hands and fingers’ (Fourie 2004:14).

Fourie claims that in order to sight-read piano music, the reader has to be comfortable with the basic arm-, hand- and finger movements necessary for piano playing (ibid.). The so-called ‘association areas’ in the brain that become activated when sight-reading music are the superior parietal lobe which transforms the “visual information into the positioning of the fingers on the keyboard” (Fourie 2004:16) and the prefrontal cortex that “organises the timing of the particular finger movements necessary for each novel reading task” (ibid).

Although Fourie’s article is aimed at pianists and sight-reading at the piano, these comments and findings could also apply to organ playing. These processes could even be more complex, given the involvement of the feet and the added third stave used for notating the pedal part in organ music. Peter Hurford writes as follows in his book *Making music on the organ*:

The mastery of any musical instrument requires a high degree of mental and physical co-ordination. For a keyboard player, the understanding and subsequent projection simultaneously of several lines of music, each with its own articulation and phrasing, adds to co-ordinative problems a dimension unknown to other performers. For the organist, who must often share several contrapuntal lines not only between ten fingers but with his feet as well, the degree of co-ordination required is greater than for any other musical performer (or indeed for any other occupation known to me) (Hurford 1990:40).

In conclusion it is obvious that the progress of a student already accomplished in playing other keyboard instruments and with basic knowledge of music theory will be much quicker, and that there are certain advantages to introducing the instrument with its complexities to an experienced musician. Yet it cannot be denied that should a learner be interested to start music tuition on the organ, it would be an opportunity to develop skills specific to the organ in a more intuitive way. The organ is an instrument that might trigger a young child's level of curiosity and energy very well: the child could play with his/her hands and feet, thus incorporating the whole body; the different sounds and combinations thereof that the instrument can produce speaks directly to a child's need to experiment and create; and the mechanism of an organ with its many knobs, pistons and pedals, to name but a few, can appeal to most children's curiosity. These features and the organ's majestic or mysterious sounds, larger and louder than anything else a child could produce at a young age, proves the instrument to be extremely suitable to capture the imagination of a prospective young musician.

Of course, the challenges of a young learner at the organ are as multiple as the advantages. The organ is a large instrument which might cause a problem for small bodies¹¹, the distance from the sheet music is greater than at a piano, the extra stave for the pedal part will add to the demands on the reading facility, and the co-

¹¹ *The Suzuki Organ School* developed adaptations to the pedal board which makes it possible for young and physically small learners to start with pedal playing. This is discussed at length by Steyn (2009:111-113, 2010:25-27).

ordination of the whole body will be more demanding on a child. But, apart from the size of the instrument versus the size of a young child, all of the above problems still apply to experienced keyboard players and crossing those bridges at a younger age might prove to lead to a more natural way of mastering a new instrument compared to 'unlearning' some established techniques or habits intended for another instrument and replacing them with new ones.

3. Pedagogical Perspectives on Organ Technique

Some of the foremost organ pedagogues and organists of the 20th century have written comprehensive academic treatises on organ playing. Although some of these are referred to as ‘methods’, they are not primarily aimed at beginner tuition. The advanced concepts of organ playing addressed in these writings, discussed in academic style and put into historical perspective, seem beyond the scope of a discussion on beginners’ methods. However, in taking cognisance of these technical and musical ideals in advanced playing, the foundations laid in beginners’ tuition can be shaped to ultimately lead to a more profound approach to organ performance. In acknowledging the requirements of a solid organ technique as stipulated by these writers, the paradigm according to which current methods can be evaluated might be more comprehensive.

In *Making Music on the Organ*, Peter Hurford discusses the organist’s place in music performance as well as the unique characteristics of the organ: the physical size of the instrument, the uniform volume of an organ tone regardless of the duration of the note, uniformity in sound projection, registration, and the different key actions of different organs. Taking cognisance of these innate characteristics of the organ and its tones is essential when investigating beginners’ tuition, especially when defending the argument that one should be able to start music tuition with organ lessons, without the requirement of first having to take piano lessons.

When teaching younger and physically small learners, the physical size of the instrument plays a role in the approach of presenting learning material. In addition to this, the psychological challenge that the sheer size of the instrument poses, needs consideration. Hurford addresses this matter as follows:

Even a small organ is a large instrument; while a large organ – especially to the inexperienced player – can be either an intimidating Gargantua, or a seductive enchantress whose responses inflate her lover’s ego, blinding him to his technical and musical shortcomings (Hurford 1990:8).

Another unique characteristic of an organ tone is its uniform volume regardless of the tone's duration, a characteristic that underlies a significant part of the didactical approach to organ tuition as opposed to piano tuition in terms of touch. Hurford describes this feature of organ tones, not having a "natural limitation" (ibid.) to their duration, as 'Lack of the Dying Fall' (ibid.).

This 'Lack of the Dying Fall' requires a specific approach to *legato*-playing - in fact, according to Hurford it should be avoided, because continuous *legato*-playing prevents the clear articulation of music (ibid.). The use of silence before notes, "judicious silence" (Hurford 1990:9), is an essential aspect of organ playing, as "nothing is so productive of ennui as continuous sound, devoid of breath, and lacking inflexion" (ibid.). Related to this, is the other unique feature of organ tones, namely the uniformity of sound projection, in other words the constant vowel sound of a pipe. In most orchestral instruments vibrato can add to the projection of an expressive, musical line, but once a key on the organ has been depressed it is not possible to alter the sound through any technical device.

Also unique to an organ tone is that the sound is "cut off in an organ pipe, rather than sustained in a vibrating string" (Kim 2002:51). One of the primary new skills to be introduced to a pianist learning to play the organ is the technique of controlling the release of the key. The effect of the controlled release of a key is an essential aspect of touch (touch being the performer's means to play expressively), because "both the attack and the release of each note can be affected by touch" (Soderland 1986:v).

Tone quality, the particular sound made by a pipe, is to a large extent determined by the organ builder and intonator "whose artistry and craftsmanship alone are responsible for the tone quality, volume and regulation of each pipe in relation to its neighbour" (Hurford 1990:10). The organist's control over the sound that is produced is limited to the selection of registers. Hurford commences, as most method- and didactical books for organ, with a discussion on the basic elements of the instrument's build and structure, accompanied by clear and descriptive sketches

of individual pipes. He claims that an attractive instrumental sound is one of the first requirements of convincing music-making:

The establishing of a yard-stick in sound quality is a vital part of the organist's education; and the garnering of experience, particularly of instruments associated with specific periods of composition, is much to be recommended (Hurford 1990:35).

Marshall confirms this, referring to registration as a “vital aspect of organ playing” (Thistlethwait & Webber 1998:107) that demands thorough knowledge of the instruments and treatises of different periods, an “ear attuned to instrumental colour, a vivid musical imagination and a sense of style” (ibid.).

The last unique characteristic of the organ dealt with in *Making Music on the Organ*, is the ‘key action’, which Hurford refers to as the “link between the heart of the player and the tonal source of his musical medium” (ibid.). The challenge of dealing with the different types of actions from one organ to another is inevitable and often a complicating factor in organ performance, even more so when the organist is inexperienced. For logistical reasons, many learners need to practise and be taught on organs with electrical control over the tonal source, but could be required to perform on an organ with mechanical- or pneumatical action in performance circumstances. Organs with mechanical action, of course, lead to a more intimate relationship between player and instrument, linking the “heart of the player to the tonal source” (ibid.), something that is often taken for granted by other instrumentalists.

3.1 Posture and position at the organ

Marshall approaches this aspect of organ technique by quoting historical treatises from writers such as Girolama Diruta (c.1545-1610), Guillaume-Gabriel Nivers (1632-1740), Johann Nicolaus Forkel (1749-1818) and Jacques-Nicolas Lemmens (1823-1881). Their views on posture and position at the organ are summarised by

Marshall as a natural relaxed position with the hand shaped like a cup and the wrist in line with the hand, the fingers pressing rather than striking the keys, the organist's body forward enough on the bench to allow the legs to pivot sideways with the heels and toes of both feet resting lightly on the pedals and legs held together loosely for intervals up to a fifth and only separating for intervals larger than a fifth (Thistlethwait & Webber 1998:93). These views are still reflected in the more recent organ methods in use today.

Jacques van Oortmerssen (2002:13) regards *habitus* or posture as the basis of technical development which has a distinct influence on all aspects of technique and "directly enhances tone production and expression" (ibid.). The importance of the *habitus* cannot be overestimated. The different components of technique, according to van Oortmerssen, are all related to each other in the following way (ibid.):

Habitus (posture) → relaxation → fingering/peddalling → contact with the key → tone production and expression

Posture and position at the keyboard should be considered as essential aspects in beginners' tuition, cultivating good habits in the initial stages of tuition. The arguments of Marshall and van Oortmerssen underline that the requirements for a good posture for organ playing is specific and unique to the instrument, with the implication that the organ beginner with prior keyboard experience would have to adjust his/her established posture and position, whereas the neophyte at the keyboard could approach the instrument in the correct way from the beginning. A 'good' posture - a "natural position of arms, hands and legs, [aimed at] relaxation and [allowing] maximum contact with the keys" (van Oortmerssen 2002:14) - allows the organist to focus on tone production and play with expression (ibid.). In addition to posture, van Oortmerssen discusses the importance of the correct sitting position, the position of the pelvis, the bench and a good posture for pedalling.

Hurford also emphasises the importance of a natural and relaxed physical approach to organ technique, yet hints that this ideal 'natural' technique is most 'unnatural' in

terms of the human body when he states that “hands were not fashioned with the keyboard player in mind” (Hurford 1990:44). He further adds that “as a vehicle for musical line, feet were surely even less in our Creator’s mind than were a keyboardist’s hands” (Hurford 1990:47).

A comfortable “demeanor” (Hurford 1990:51) is the basis of technical ease – less tension in the body allows “sufficient energy and mental capacity left over to devote to the spiritual and emotional sides of music making” (van Oortmerssen 2002:12). Technique alone cannot guarantee good music making, but the projection of artistic ideas is only possible with complete technical control (ibid., Varro 1929:178).

3.2 Touch and Articulation

According to Kim, C.P.E. Bach defined this essential aspect of keyboard technique, touch, with these words, first published in 1753:

There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic; they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again I speak in general, for every kind of touch has its use (C.P.E. Bach in Kim 2002:1)¹².

Organ touch refers to the way in which the tones are connected to each other or separated from each other - the amount of weight in the hand or pressure applied to the key does not play a significant role in organ touch, as it would in playing other keyboard instruments.

¹² This quotation of C.P.E. Bach was translated by Mitchell (1949:42) and used by Kim as an opening to the introduction of his thesis *Touch and Articulation on the Organ: Historical and Pedagogical Perspectives* (2002).

Jon Laukvik (1996:23) uses the term ‘touch’ for the “manner in which a key is depressed”. Touch comprises attack, tone and decay.¹³ Hurford defines touch as “the initial transient, the note itself and the resonance after wind has been cut off, better summarized as ‘consonant’, ‘vowel’, ‘decay’” (Hurford 1990:52). Because pipe speech is influenced by the way in which a key is depressed (specifically on organs with tracker key action), the element of touch is an essential area of study in organ pedagogy.

Van Oortmerssen’s views on touch relate to early music specifically, but the priority that he lends to this aspect of organ playing confirms its essence in organ tuition in general. He claims that any discussion on *Applikaturen*¹⁴ is irrelevant if the role of tone production in organ playing is not acknowledged and that the organist’s control over “the actual sound of an organ or harpsichord is still underestimated” (van Oortmerssen 2002:20). The French organist Jean Denis (1600-1672) described touch as a device to play expressively, and the nuances of organ touch as being “similar to the shades in painting” (Denis in van Oortmerssen 2002:21).

Laukvik’s discussion on articulation offers a short description of the development of organ technique from the time when keys were played with the whole fist, up to the time of C.P.E. Bach and D.G. Türk, where all unmarked notes were to be separated by short silences. This was referred to as “normal proceeding”¹⁵ by F.W. Marpurg, “as it is always presumed, never marked”¹⁶ (Laukvik 1996:28). Laukvik quotes Türk when he explains that playing in this way leads to transparency in sound and texture: It ensures that one “hears each note with its due strength separated in a round and clear way from the other” (Türk in Laukvik 1996:29).

¹³ Laukvik (1996:23) also refers to a less appropriate use of the term ‘touch’ as a synonym for articulation.

¹⁴ The word ‘*Applikaturen*’ refers to fingering.

¹⁵ Laukvik’s translation. Original German text: *Ordentliches Fortgehen* (Laukvik 1996:28).

¹⁶ Laukvik’s translation. Original German text: ...*weil es allezeit vorausgesetzt wird, niemahls angezeigt* (ibid.).

Laukvik proceeds with the argument that the ‘correct’ way to play (with transparency in sound) is not necessarily expressive, because all the notes “have the same dynamic relationship to each other” (Laukvik 1996:30). He compares this with an unnatural way of speaking, where all the syllables have of the same duration and dynamic level (ibid.). Accents in music are created by differentiating the duration of notes - some are decided upon by the composer himself and is already written in the composition, but others need to be “created by the interpreter of the music” (ibid.).¹⁷

Peter Hurford includes an in depth discussion on organ sound or pipe speech, touch, time and silence as techniques of musical projection, as well as forms of *rubato* in his book *Making Music on the Organ*. His detailed explanation of these concepts of organ playing underlines that the organ, with its innate characteristics as discussed earlier in this chapter, requires specific technical approaches for expressive playing. The intelligent application of these techniques, the subtle control of duration of sound and silences, the alteration of note values based on musical intuition and knowledge of style, will ultimately be based on decisions made by a good ear, which is “the best organ an organist ever has” (Hurford 1990:52).

Marshall reiterates the importance of articulation and timing in organ playing and goes as far as to say that the art of playing the organ “resides almost exclusively in articulation and timing” (Thistlethwait & Webber 1998:93). Dynamic stability makes the organ ideal for the performance of counterpoint, where the independent parts are outlined by the uniformity of organ tone, and the clear articulation of these parts in polyphony produces lines that “can be heard clearly, even in reverberant acoustical settings” (ibid.). Organists do not have dynamic variation at their disposal to “emphasize metrically and thematically important notes” (Marshall in Thistlethwait & Webber 1998:96) and the definition of pulse and accents is obtained by “taking advantage of acoustical properties” (ibid.). Preceding a note with silence or delaying

¹⁷ Differentiated articulation, essential to expressive organ playing, as discussed by Laukvik, might seem too advance a concept to approach in beginners’ tuition. However, the Suzuki Method includes this aspect in teaching. The comparison between methods in a later chapter of this study will expand on this.

a note rhythmically makes it stand out more vividly than others, while lengthening a note relative to others makes it sound stronger. The skilful use of silence and sound enables the organist to create the impression of upbeats and downbeats within a musical phrase (ibid.).

In *Organ Technique: An Historical Approach* (1986), Soderland devotes a full chapter, 'Piano Technique at the Organ', when she discusses the organ literature from around 1800 when the development of the piano profoundly affected organ performance (Soderland 1986:147). She refers to this time as "a transitional period for organ technique" (ibid.), in which *legato*-playing became more prevalent - many accounts of organ recitals by great pianists, such as Mendelssohn, Liszt and Brahms, who were also accomplished organists, are included in Soderland's discussion. During this century the organ also underwent changes concerning dynamics and tone colour, undoubtedly as a result of the increasing dominance of the piano and the "entirely new aesthetic" (ibid.) it brought about. The organ literature of this period requires a "wide variety of performance techniques, including some typically pianistic ones" (Soderland 1986:151).

With the publication of Jacques Lemmens' (1823-1881) organ method, *École d'orgue: Basée sur le Plain-Chant Romain* in 1862, a new era for organ pedagogy in France and the world was initiated: one that requires "careful fingering, efficient pedalling, and exact control of attack and release" (Soderland 1986:161).¹⁸ This would ultimately lay the foundation for the development of the theory and practice of authentic performance - where organ technique encompasses appropriate touches for different styles. This aspect should not be put off for too long, and Kim recommends that it should be introduced in terms of suitable repertoire (Kim 2002:79).¹⁹

¹⁸ Soderland (1986:161) refers to the technique of the period before this as a "haphazard adaptation of piano technique".

¹⁹ Kim recommends appropriate repertoire and resources with the purpose of allowing opportunity to develop skills to perform early music in a stylistically correct and informed way (Kim 2002:79).

Precision in attack and release was advocated by the organists of the new French romantic school of organ, with Widor (as cited in Crawford 1973) claiming it as a primary requirement. Widor advises that the performer should “not flatten the fingers on the keyboard” and that the “key should be attacked with quickness and precision, but without stiffness” (Shi 1998:74). Shi also refers to the attention Widor gave to note values, the uniformity with which *staccato* notes were to be executed, the rests that separated repeated notes and the adjustment made to the duration as a means of expression (ibid.). Widor believed this “proportional adjustments in length to emphasise the important notes, and subtle delays in entry to produce the accents” (Shi 1998:77) to be the foundation of articulated and expressive organ playing.

Kim (2002:47-48) offers a comprehensive discussion on the evolution of the elements of touch over the course of the 18th and 19th centuries and a comparison of the different pedagogical approaches of these elements in four organ method books published in the late 20th century²⁰, merged with his own experience as a student and teacher. The significant development in these methods “results from the authors’ heightened awareness of the need to differentiate between techniques used for the 18th century repertoire and that of the 19th century”.²¹ This ‘awareness’ reflects “the reality that today’s organist must be aware that different organs and different music call for different styles of performance” (ibid.). This implies that the *legato* approach of the Belgian-French school of teaching should now co-exist with the techniques of earlier music.

Kim (2002:78) advocates this co-existence between different performance practices from an early stage in tuition when he concludes that “it is essential for students to understand that there are indeed two distinct approaches to touch and articulation

²⁰ Kim included the following methods in his comparison: Harold Gleason’s *Method of Organ Playing* (1996), Roger Davis’ *The Organist’s Manual* (1985), George Ritchie and George Stauffer’s *Organ Technique: Modern and Early* (2000) and John Brock’s *Introduction to Organ Playing in 17th and 18th Century Style* (1991).

²¹ This ‘heightened awareness’ is illustrated clearly in the method of Gleason, where a section on performance practice of early music is added to the seventh and eighth edition, and the fingering in the eighth edition being further improved to be stylistically authentic.

on the organ". Stylistically authentic performances of different style periods require different kinds of touch, and the student needs knowledge of these styles and their "requisite technique to project them all" (ibid.). It is "incumbent on the teacher to present both early and modern techniques as essential aspects of skill development" (ibid.).

Soderland (1986:v) agrees that a single method of playing – an "all purpose" technique – could not be used for all organ music. "The earlier the music is, the more different its technique and style are from modern performance" (ibid.). Laukvik (1996:11) also warns to not practise *legato*-playing in pieces from the repertoire of early composers that are contained in organ tutors: "Paradoxically, in these tutors the romantic style of playing is taught also for such pieces" (ibid.).

Kim, together with many organ pedagogues (Laukvik 1996:11²², Soderland 1986:v) and authors of methods available, suggests that organ tuition should rather start with *legato*- than with *non-legato* touch, as "the total legato approach of Lemmens is an important and relatively easy technique to learn".²³ Having started with organ tuition as a pianist and also teaching students with similar background, Kim (2002:51) also found the *legato* approach to be easier, which allows the student to concentrate on the development of co-ordination between hands and feet.

In an article by John Brock, "Chickens, Eggs, And Beginning Organ Technique" in *The American Organist* (Brock 1997:66-67), he, however, discusses the advantages of beginning tuition with early keyboard technique:

Starting with early keyboard technique not only brings with it the requirement that the student learn some new fingering patterns and new ways to approach the keyboard, but also requires some sophisticated

²² Laukvik lists the main aspects of the romantic playing technique and touch specifically as being able to play *legato*: "releasing the notes cleanly and without fuss, changing fingers silently, sliding with one finger or foot from one key to the next, playing with heels, etc." (Laukvik 1996:11). He recommends teaching the *legato* touch first, using appropriate works from the 19th century after which the varied *non-legato* touch required for early music, could be presented.

²³ *Legato*-playing also remains the standard way of church-service playing.

decisions about degrees of touch. Since the application of the eighteenth-century touch is related to meter and accents, the student learns to see and hear the rhythmic and metrical structure of the music (ibid.).

Kim (2002:6) compares touch and its varieties on the organ to “the different varieties of bowing in string instruments, on tonguing in wind instruments, and on the pronunciation of vowels and consonants in singing”. Vierne referred to the adjustment of duration as “different combinations of treating the duration of sound emissions” (Vierne in Shi 1998:148):

No interpretation of musical texts would be intelligible without a precise, meticulous and thorough study of these means of sound emission. It is therefore indispensable to establish judicious rules in this respect, by rigorously taking into account the instrumental nature of the organ with its strength and its defects” (ibid.).

3.3 Fingering and pedalling

The need to make use of carefully reasoned *Applikaturen* has been raised by many experts. The attention this has received in organ methods and publications about performance practice since C.P.E. Bach would, quite literally, fill volumes (van Oortmerssen 2002:22).

With these words van Oortmerssen captures the importance with which this aspect is regarded. Publications on performance practice such as Laukvik’s *Historical Performance Practice in Organ Playing* and Hurford’s *Making Music on the Organ* necessarily include detailed discussions on the subject of early fingering. Marshall’s compact discussion on the importance of carefully planned fingering reflects her broad knowledge and experience on the requirements of the organ repertoire from the Renaissance to contemporary compositions. She summarises this much written about aspect of organ playing, stating that fingering systems are technical devices used to achieve control over the fundamentals of articulation and timing. As such,

fingering systems need to be viewed in historical perspective as these systems were “designed to create the most natural way to perform a specific repertoire with appropriate nuance and accentuation” (Thistlethwait & Webber 1998:103). In order “to determine the most natural way to produce the type of sound desired” (Thistlethwait & Webber 1998:104), the organist needs to be familiar with fingering systems that would serve this purpose.

Fingering techniques vital to obtaining fluid *legato* lines, finger substitution and *glissando*, also receive attention from Marshall in her discussion on fingering. These techniques were pivotal in the methods of Lemmens, Widor and Vierne in the late 19th and early 20th century. Both Lemmens and Vierne limited the exercises of manual technique to only “those that were unique or important to organ playing²⁴: finger substitution, *glissando*, using the base and tip of the thumb and finger crossing” (Shi 1998:66). Finger substitution is of vital importance to Lemmens’ fingering system for *legato* playing. His student, Louis Vierne, explained it years later:

Given the limitation of five fingers of the human hand, to obtain absolute legato, not just for an isolated melodic part but for an entire polyphonic ensemble, the organist has to have resource to an artifice called substitution. Substitution consists of changing fingers on the same note, without any discontinuity in the emission of sound (Vierne in Shi 1998:122).

Widor’s approach on selecting fingering (or pedalling) was that the option requiring the least motion was the ideal: “Economy of movement must direct the choice” (Widor in Shi 1998:75).

Marshall addresses pedalling in a similar way as fingering with a brief synopsis of the development from early music to music where the repertoire mostly demands *legato* touch which requires the use of techniques such as substitution and

²⁴ Both Lemmens and Vierne accepted only experienced pianists as organ students.

glissando. Laukvik (1996:53) maintains that the technique of playing with toes, as is more commonly used in early music, is normally the starting point of teaching pedal playing. Playing with toes was by no means the only way of playing at the time, as is evident from historical writings and manuscripts, but was the most practical, given the instruments of the time. Laukvik favours this manner of playing, because his aim is the complete control of attack and articulation and, with that, variety in tone production and expression (ibid.).

In Lemmens' method, more attention is given to pedal exercises than manual exercises. His exercises start with 'alternate-toe' exercises, followed by major and minor scales requiring the toe-heel technique, which he regarded as the most primary practice to achieve fluid *legato* lines in pedal playing (Shi 1998:67). Lemmens also emphasised substitution of feet: either employing both feet or the toe and heel of one foot.

To Widor, precise co-ordination of hands and feet was the ultimate goal and he valued a pedal technique where the knees and/or heels stay in contact. He also required the foot to attack the key from a position close to the surface of the key, with the toe one or two centimetres from the raised keys, and never to play with a flat foot, but rather with the inner side of the sole. Widor propagated a pedal technique where heels were to be used as much as toes, stating that the organist has "fourteen fingers - ten on the hands and four on the feet" (Shi 1998:76).

Similar to fingering, the underlying goal in pedalling should be to find the most efficient and comfortable way to approach the pedal board, using the ear to "determine the best way to finger or pedal any given passage of organ music" (Marshall in Thistlethwait & Webber 1998:107).

3.4 Conclusion

Upon considering the ideals, as set out by organists, pedagogues and academics such as Hurford, Laukvik, Marshall and van Oortmerssen, the profound organist could be defined as one who has the technical ability to produce the music that he envisages based on knowledge of his instrument and its literature in historical and stylistic context.

Attention should be given to posture and the correct position at the console with consideration of the style of the music to be performed. This aspect will prove to be a challenge for many beginners and their teachers. Many organ beginners might already have an established piano technique, and those who are neophytes at the keyboard may be either young and physically small (too small for organ tuition some might say), or adult with all the challenges that accompany the development of new cognitive and motoric habits in such students.

The characteristics of organ tones not having a natural limitation, the uniformity in tone regardless of the duration of the note, as well as the fact that the attack and release of a note affects the pipe speech demand specific skills or abilities to realise the composer's intent when performing: knowledge, technical ability and musical imagination to control touch and articulation.

The knowledge required encompasses the action of the organ, the rhythmic, melodic, harmonic and formal or structural content of the music, as well as the stylistic elements applicable to the interpretation of the music. These aspects lie at the root of performance practice and the technical aspects of posture and position at the console, touch, articulation, accent and fingering result from decisions made in terms of performance practice. A principle question in the sphere of pedagogy is to what extent differentiating performance practice should be covered in beginners' tuition. The viewpoints of the selected authors on this topic have been laid out in this chapter, especially as far as the selection between starting with *legato*-playing and detached playing is concerned.

Brock argues that articulated style requires the organist to focus on the sound produced and to listen with a “higher degree of precision” in order to “control and make the necessary adjustments in touch” (ibid.). This approach also benefits pedal technique, as toe-playing, as required by early music, simplifies the development of pedal technique as well as co-ordination between manual and pedal playing (ibid.).

In order to realise these performance practices, the organist must physically be able to execute the motions with comfort. Within the context of this study, it is important to acknowledge that many of these ‘motions’ also exist in a pianist’s technical *oeuvre*, but relating to the musical intent, the purpose of each motion as dictated by the music, greatly differs from the one keyboard instrument to the other.

The art of registration, according to Hurford (1988:9) the only control the organist has over tone colour, depends on knowledge and understanding of the instrument and the style of the composition. The aural image of what the performer wants to project becomes important and is created by a certain expectation of what the performer wants to achieve. The body then needs to respond to the sound that is expected or imagined in order for attack and release to match the sound ideal.

Managing the effect of the acoustics of the building or room in which the organ is to be played also requires intuitive adaptation of touch and articulation. The focal point must always be the tone and its quality. “Your ear must be educated to be a sensitive and intelligent judge of attack” (Laukvik 1990:25).

The characteristic of different key actions for different organs is an aspect of consideration that belongs to most keyboard instruments. However, the difference between organs with tracker action to organs with electric or electro-pneumatic action is vast and organ learners and inexperienced organists should be prepared for these differences.

Marshall’s chapter in the Cambridge Companion, ‘The fundamentals of organ playing’, ends with a section under the heading of ‘Practical concerns’. The opening

statement of this section could be described as the underlying driving force of this study and will be quoted in full:

Most teachers suggest that a solid keyboard technique be acquired on the clavichord, harpsichord or piano before a student begins to study the organ. Lemmens recommended that a young musician practise the piano for finger dexterity, and this view has been strongly established in organ curricula throughout the world, where prospective students must often pass a piano proficiency examination. Although it is highly desirable for beginning organ students to be familiar with other keyboard instruments, one should not forget that the approach to playing the keys of an organ, a wind instrument, is almost diametrically opposed to that of a piano, a percussion instrument. Organists must focus on releasing the keys to create breathing space in the musical line, whereas pianists are more concerned with attacking the keys, using varying degrees of arm and body weight to produce different types of tone (Thistlethwait & Webber 1998:109).

4. Evaluation of four beginners' methods for learners with keyboard proficiency

The available methods for organ beginners without keyboard experience should be evaluated in terms of the resources they offer to develop general music skills such as reading, music literacy and musicianship, but most importantly a well-developed organ technique with the means to play stylistically and with expression. Beginners' courses aimed at students with previous keyboard experience will be analysed to draw conclusions on areas of concern and emphasis. Three beginners' methods available and widely used in South Africa,²⁵ but also internationally²⁶ were selected:

- *Ars Organi* (1953) by Flor Peeters;
- *Method of Organ Playing, 8th Edition* (1996) by Harold Gleason; and
- *Organ Technique: Modern and Early* (2000) by George H. Ritchie & George B. Stauffer.

Anne Marsden Thomas' method *A Graded Anthology for Organ* (1997), not as widely available in South Africa, is also included in this study for its unique presentation of the core aspects in organ pedagogy.

²⁵ Each of these methods are available in at least six of the South African university libraries.

²⁶ At the 2006 National Convention of the American Guild of Organists Shelly Moorman-Stahlman delivered a keynote address with the title *The Challenge: Teaching the Organ to Youth*. She provides a comprehensive list of beginners' methods currently used in America, including *Discover the Organ Elementary Keyboard Method* (Rowley & Leupold 1998), *Beginning at the Organ* (4 successive books), *First Organ Book* (Leupold 1998), *Instruction Book for Beginning Organists* (David N. Johnson 1973), *The Organist's Manual* (Davis 1985), *Organ Tutor Organ 101*, a multi-media computer based resource for classical and traditional sacred organ instruction (Cook), *Introduction to Organ Playing in 17th and 18th Century Style* (Brock 1991) and *A Young Person's Guide to the Pipe Organ* (Soderland 1994). Except for the method of Marsden Thomas, the methods relied upon in this study were also listed by Moorman-Stahlman.

4.1 *Ars Organi* (1953) by Flor Peeters

The Belgian composer, Flor Peeters (1903-1986) “enjoyed an excellent reputation as a teacher” (Bovens 2003) and, amongst other, initiated the subject of music pedagogy as a course in many Belgian universities. His pedagogical publications include *Tien pedaalstudies voor orgel, Op. 11* (1925)²⁷ and *Ars Organi* (1953), a teaching method in three volumes. According to Steyn (2010:45), *Ars Organi* presents “every aspect of organ playing on an advanced level”²⁸. In the first and third volumes the technical and theoretical areas are explained before practicing begins, while the second volume is dedicated to technical development by providing exercises and pieces. For the purpose of investigating beginners’ tuition, this study will focus on Volume One only.

The preface to Volume One reveals Peeters’ pedagogical strategy and the framework for his beginners’ course. The *Ars Organi*-method requires a “previously acquired sound and well developed piano technique” (Peeters 1953:5). Peeters confirms the advantage of this requirement later in the same paragraph when he claims that the greater the student’s piano proficiency is, the quicker his progress will be (ibid.).

Peeters divides the contents of the method under the following headings:

- The Instrument
- Method of study and practice
- Elementary manual exercises
- Rules for performance
- Two-part manual playing
- Elementary pedal exercises (for toe attack)
- Two-part playing, manual and pedal

²⁷ English translation of title: *Ten pedal studies for organ*.

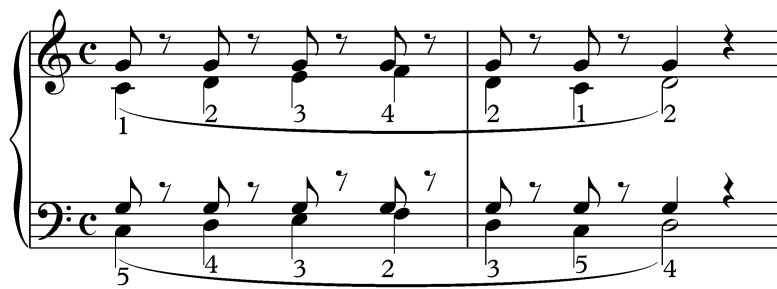
²⁸ Own translation. Original Afrikaans text: ...*elke aspek van orrelspel op ’n hoë vlak* (Steyn 2010:45).

In the preface Peeters emphasises the importance of the third chapter, ‘Elementary Exercises’, advising students to spend sufficient time on these exercises “which are of the greatest importance for the study of organ, and without which, results will remain more or less unsatisfactory” (ibid.). He also states that knowledge of the organ’s structure and its functioning is an essential area of study and argues that the better the ‘practical’ knowledge, the more interested the student will be in registration. The study of organ literature will form the student’s “taste and appreciation” (Peeters 1953:6), and finally he recommends that a practical study of acoustics will complete the student’s “formation as a genuine musician” (ibid.). The intention of this method is to offer the student both an “aesthetic and technical formation” (ibid.).

The first chapter contains a detailed explanation of the mechanism of the organ and a list of the registers most commonly used. In the second chapter the importance of the position at the organ as well as posture is underlined “because of its effect on the technique of performance” (Peeters 1953:16), as well as advice on analysis, practising and memorising.

In the third chapter, ‘Elementary Exercises’, the first five exercises for manuals are aimed at developing a ‘decisive’²⁹ attack and release of notes, although an explanation of the purpose of these exercises lacks. The next four exercises are aimed at *legato* playing, followed by three exercises combining *legato* touch with ‘attack and release’ exercises.

²⁹ In the previous chapter Peeters uses the words “smart and decisive” (Peeters 1953:17) in connection with attack and release of pedal notes.

Fig. 1 Exercise combining *legato*- and *staccato* notes, mm. 1 - 2³⁰

Movement of the thumb, finger stretching, finger crossing, substitution, *glissando* and articulation of the thumb are specific and important areas of basic organ technique, and Peeters' method provides ample opportunity to understand, practise and develop them. Except for the section on *glissando*, all exercises are in C major or start in the C major position.

Following the 'Elementary Exercises', the fourth chapter, 'Rules for Performance', deals in great detail with repeated notes³¹, common notes, octave jumps, triplets and successive chord playing in *Pleno* passages. Each aspect addressed is illustrated with an excerpt from standard organ repertoire, mostly that of J.S. Bach³². An explanation of the most frequently used ornaments with its applications in different contexts is also included in this chapter.

Chapter five is dedicated to two-part manual playing and consists of twenty pieces, varying in difficulty from a very simple twenty-measure composition by Peeters to a thirty-seven-measure piece, the first variation from the choral partita *Sei gegrüßet, Jesu gütig*, BWV 768 by J.S. Bach with semiquaver and demi-semiquaver passages as well as some basic ornamentation. The selected pieces for this

³⁰ Peeters 1953:27

³¹ Repeated notes are discussed under four different headings: repeated notes in a quick or moderate tempo, repeated notes in a slow tempo when a repeated note loses one quarter of its value and when a repeated note loses a unit of its value (e.g. in compound time when a dotted crotchet loses the value of a quaver), dotted notes that are repeated, and tied notes which are repeated.

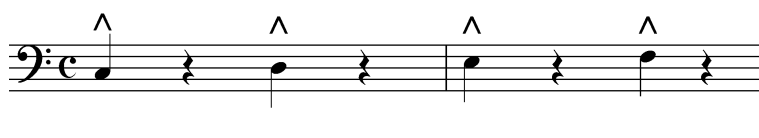
³² This chapter contains twenty-nine music examples of which eighteen are extracts from compositions of J.S. Bach.

section favours the early organ repertoire with five of the pieces composed by Bach, eight by his predecessors or contemporaries and only seven from the 20th century, composed by Peeters himself. Thirteen of the pieces are chorale preludes. The chapter offers ample opportunity to develop skills for playing contrapuntal music with eight of the pieces containing fugal elements. Chorale preludes with the *cantus firmus* as a solo voice introduce the student to this quintessential organ style.

Chapter six is titled 'Elementary exercises for toe. Attack and Intervals' (Peeters 1953:79). Peeters begins by explaining his signs used to indicate which foot, toe or heel should be used. The student is reminded of the importance of posture and position on the bench, followed by recommendations on techniques to obtain accuracy and control with the feet. Peeters (1953:80) advises organ students to 'feel' the spaces between notes by "gently touching the sides of the keys". Steyn (2010:47) describes Peeters' approach as the "feel-method with a kinetic sensation between the feet".³³

Peeters introduces the technique for attack of pedal keys with an explanation and then two exercises, similar to the exercises for attack in manual playing.³⁴ Fourteen pedal exercises without further explanation, except for the heading 'Exercises on the long pedals', follow. These exercises aim to develop a sense of intervals from a second up to an octave, some with one foot remaining on one pedal key, and some with both feet moving up and down the pedal board. Some exercises combine this intervallic training with practising attack where crotchet rests separate the notes.

Fig. 2 Pedal exercise 7, mm. 1 - 2³⁵



³³ Own translation. Original Afrikaans text: ...*voel-metode met 'n kinetiese sensasie tussen die voete* (Steyn 2010:47).

³⁴ Peeters refers to attack as "quickly and decisively" (Peeters 1953:80) again, as in the second chapter.

³⁵ Peeters 1953:82

The skill of playing consecutive intervals with one foot is also developed commencing with one foot moving an interval of a second, but later thirds, fourths and fifths are also required. The first seven exercises are notated in crotchets, but the rest are notated in quavers, indicating a faster tempo and greater flow. Exercises for repeated notes, including intervals of up to an octave, conclude this section for 'long pedals'.

The section for 'long and short pedals'³⁶ consists of twenty-one exercises, starting with elementary exercises based on practising accuracy with repeating intervals, this time including semitones. They are more complex to read, but should not be problematic for the experienced keyboard players for which this method is intended. Key signatures are used from the sixteenth exercise onwards, which leads to easier reading of the chromatic figures. The last three exercises are more demanding and will prepare the student for the four pedal studies composed by Peeters, which conclude this chapter. These studies are musically pleasing, the first in a style reminding of J.S. Bach and the others in a more Romantic idiom.

The final chapter, 'Two-part playing, manual and pedal', offers twelve two-part compositions to develop co-ordination between one hand and feet, six for the right hand and six for the left hand. Except for two, these pieces are all composed by Peeters. Three of these pieces are based on imitation of the two lines and serve as preparation for contrapuntal playing. From the fifth piece onward the level of difficulty raises quickly.³⁷

As mentioned earlier, the second volume of *Ars Organi* will not be discussed in detail in this study. Areas concerning the tuition of organ beginners that could be integrated in a teaching method for students with no keyboard skills have mostly been raised in the first volume. However, the great care that is taken in leading the student, one that is already proficient as pianist, into playing two-part music with a

³⁶ 'Short pedals' are referred to as 'raised pedals' in this study.

³⁷ Even a student with experience as a pianist and knowledge of music notation might find this progression too steep.

single hand is worth mentioning. Fourteen exercises with fingering for both hands, in other words, enabling the student to play the exercises with the right or the left hand with the last exercise technically demanding, offer the student enough material to develop this skill of playing two parts with one hand – a skill that is essential for organ playing.

On the matter of performance practices for early music and introducing its differing technique into the early stage of tuition, Steyn comments that all finger- and foot settings in *Ars Organi* are based on a *legato* approach, regardless of the style. In terms of the new insights in the tuition of stylistic performance practice, he finds the use of a *legato* approach to all pieces unacceptable (Steyn 2010:50). Peeters' method was published in 1953 when the awareness of authentic performance practice was still in its infancy, especially its role in beginners' tuition. Although the method has been reprinted several times, no revised editions emerged before Peeters passed away in 1986, which may leave *Ars Organi* as 'outdated' in this aspect of organ pedagogy.

4.2 *Method of Organ Playing*, 8th Edition (1996) by Harold Gleason

Harold Gleason's *Method of Organ Playing* was first published in 1937, and the latest edition, the eighth, was published in 1996. Ann Marie Rigler regards this method as "the best and most comprehensive organ method" (Rigler AGO³⁸ Pedagogy Track: 2010). She lists Gleason's ideals for this method, influenced by the Modern French School of Organ Playing³⁹, as "perfection of technical detail, recognition of true organ style and fidelity of the highest standard for repertoire and interpretation" (ibid.). In the organ method, *Organ Technique: Modern and Early*, of George Ritchie and George Stauffer, to be analysed later in this chapter, Gleason's method is referred to as a "pedagogical classic" (Ritchie & Stauffer 2000:2). These

³⁸ American Guild of Organists.

³⁹ This performance style is based on Lemmens' organ method *École d'orgue* (1862).

authors also consider Gleason's method to be rooted in the principles of the Modern French School, which they refer to as the apotheosis of *legato* organ technique, for it enables both the feet and the hands to play, in complete comfort, melodic lines that are as smooth as Lemmens' ideal (Ritchie & Stauffer 2000:1).

Gleason's sentiments on the subject of keyboard skills are stated in the introduction to the first part of the method. He believes that a well-established piano technique is essential for the organ beginner and that it is impossible to achieve "real proficiency without it" (Gleason 1996:1). In the fifth edition of *Method of Organ Playing* (Gleason 1962) the requirement is set at level six, implying the proficiency to play scales and arpeggios in all keys. He also includes a list of piano works that should be studied before starting with organ tuition. In the eighth edition the requirements are described as *Two- and Three Part Inventions*, as well as selected works from *Well-Tempered Clavier* by J.S. Bach and selected sonatas by Haydn, Mozart and Beethoven (Gleason 1996:1).

Gleason divides the contents of his method into two main sections "pertaining to branches of study he believed necessary to a well-trained organist-musician" (ibid.):

Section I

- Part 1 Introduction, the organ, registration
- Part 2 An outline of study for the beginning organist
- Part 3 Manual technique, manual exercises, part-playing
- Part 4 Learning techniques and compositions for manuals

Section II

- Part 5 Pedal technique and pedal exercises
- Part 6 Studies and compositions for manuals and pedals
- Part 7 Performance practice: ornamentation, embellishment of 16th century music, *Notes Inégales*, fingering, touch, phrasing, articulation, *Affektenlehre*, tempo rubato, style and interpretation
- Part 8 Service Playing
- Part 9 Scales for Manuals and Pedal

Appendices

Graded Course in Organ Playing; Graded Course in Piano Playing; Organ Specifications; Organ Music of the Renaissance and the Baroque; Bibliography (Books, Articles); Glossary of Terms and Proper Names.

In the chapter on manual technique much attention is given to the physical position at the console. Gleason describes good sitting- and hand positions in great detail, in line with the principles and ideals of the organists and pedagogues referred to earlier in this study. He argues that a “good hand position is necessary to achieve perfect muscular control, flexibility, strength, independence, and vitality of finger action” (Gleason 1996:26). This ‘muscular control’ will enable the organist to play with varied touches as required by the contents and style of the music. Mastering these principles of organ touch will enable the organist to “secure the best musical results from the various types of key action in use today” (ibid.).

The exercises for manual playing address aspects of attack and release, combining detached notes with *legato* lines in the same hand, finger extension, finger independence, substitution, finger *glissando* and finger crossing. Gleason’s method offers fifty-nine exercises on the development of these technical skills specifically needed for organ playing.

The chapter on part-playing in the seventh edition begins with the following statement by the author:

Rhythm, clarity, and vitality have always been essential elements in a musical performance. One of the most important requisites of a performing technique is care in the separation of articulated notes, phrases and repeated notes. A note played on the organ continues to sound at the same intensity as long as the key is held down. It is only by releasing the key for a definite interval of time that the separation between notes can be controlled and contribute to a musical performance of organ music (Gleason 1988:82).

The duration of these ‘definite intervals of time’ between notes, is dealt with as repeated notes of equal value, repeated notes of unequal value, repeated notes and articulations in ternary rhythm⁴⁰, repeated and articulated dotted notes and repeated tied notes. The explanations are illustrated by notating selected phrases from the standard organ repertoire with exact indications of Gleason’s suggested interpretation and execution.

The chapter on ‘Learning techniques’, chapter four, underlines the importance of effective fingering, touch and accents in organ tuition. Forty-four pieces by composers from the 15th century to the Baroque Period are included, addressing various stylistic and technical aspects. Students are encouraged to study “all subjects related to each composition” (Gleason 1996:60) in order to grow in knowledge and musicianship.

Gleason begins chapter five on pedal technique with a brief synopsis on the development of pedal boards and pedal technique from the 14th century to the current scenario. His suggested method to ‘find’ pedal notes without looking at the feet is not, as in the case of Anne Marsden Thomas’ or Flor Peeters’ methods, to ‘feel’ the spaces between the raised pedals keys with the toes. He recommends to rather use the knees and the heels to ‘find’ the intervals. Steyn (2010:53) describes this as “memorising intervals and cultivating a kinetic sensation”⁴¹. The first pedal exercises are aimed at attack and release, followed by intervals within the compass of a fifth where one foot stays on one pedal key and the other foot moves around, and then with both feet moving simultaneously. Gleason includes raised pedals his early exercises, whereas some organ methods, among them Peeters’ method, devotes a separate chapter to this aspect of pedal technique. Advanced techniques for pedalling such as *glissando*, pedal substitution, double thirds and chords not necessarily within the field of beginners’ tuition, conclude this chapter.

⁴⁰ The section on repeated notes and articulations in ternary rhythm is a new addition to the eighth edition (1996).

⁴¹ Own translation. Original Afrikaans text: *Die memorisering van intervale en die kweek van ’n kinetiese sensasie* (Steyn 2010:53).

Chapter six, the chapter on studies and compositions for manuals and pedals and intended to be used simultaneously with the chapters on manual- and pedal technique, begins with thirteen exercises to initiate the co-ordination between one hand and feet. These exercises are composed with specific fingering to be played by either the right or the left hand. The simplicity of Gleason's exercises, the slow pace at which they become more complex and the equal treatment of the two hands regarding the development of co-ordination, could be an indication of the importance with which he regards this area of the student organist's development to secure a solid basic technique. The thirteen exercises are followed by forty-two pieces for manuals and pedals from different style periods - from the 15th century up to the 20th century - each piece more complex than the previous until the chapters closes with the chorale prelude *Liebster Jesu, wir sind hier*, BWV 706 by J.S. Bach.

The seventh and eighth editions both include a section on performance practice of early music, but according to Steyn (2010:55) the suggested fingering of pieces in the eighth edition is stylistically more accurate than that of the earlier editions, where all pieces are edited with fingering according to the *legato* approach, regardless of the style. Kim (2002:49) also states that the eighth edition "bears witness to the rise of the historical performance movement". Aspects influencing performance practice such as information on style periods and national styles, ornamentation, *notes inégales*, different types of articulation and touch, fingering techniques of the 16th through 18th centuries, tempo rubato, and style and interpretation are discussed with supportive exercises in historic fingering and phrasing included.

Gleason's method also includes a chapter on church service playing, scales for manuals and pedals, a graded list of organ pieces and organ specifications of organs associated with principle composers who are "representative of various periods, countries and organ builders" (Gleason 1996:329).

4.3 ***Organ Technique: Modern and Early* (2000) by George H. Ritchie & George B. Stauffer**

Ritchie and Stauffer's organ method, *Organ Technique: Modern and Early*, is described as a "masterwork of scholastic pedagogy" in an article in the periodical *The Diapason* (Cherrington 1993:7), and commended as "one of the most comprehensive organ methods available today" in *The American Organist* of December 1992 (George Ritchie n.d.). The *Music Library Association Notes* of September 1994 states that "this method covers a wider range of issues and provides a broader basis of organ study than any previous publication" (ibid.). The authors attempted to meet the requirements a more relevant discourse in organ performance, where a 'homogeneous approach' (Ritchie & Stauffer 2000:ix) to organ technique is no longer adequate. In an article in *Music and Letters* (82:3) it is stated that this method addresses the division between methods advocating one technique for the entire organ repertoire and methods acknowledging specific techniques for music of different style periods – a division that started to emerge from around 1964 (*Music and Letters* 82:3 in George Ritchie n.d.). Magda Pelser (2000:2) refers to the method as having a 'dualistic' approach, being a method that provides technical guidance and exercises for the *legato*- and the *non-legato* orientated performance style.

Ritchie and Stauffer's method is designed for organ beginners with well-established keyboard proficiency as well as organists who wish to familiarise themselves with advanced aspects of performance.

It is essential that the beginning student has a solid grounding in piano or harpsichord playing. The training should include the ability to negotiate scales securely and evenly and to play contrapuntal passages with clarity and confidence, a familiarity with the standard keyboard repertory and experience to sight reading and playing in the twenty-four keys. Absolute minimum proficiency would be to play a *Three-part Invention* or a *Prelude and Fugue* from *Das Wohltemperierte Klavier* by J.S. Bach, an *Intermezzo* (such as Op. 76, 116, 119) by Brahms or a Chopin *Nocturne*. If one

cannot perform such works with assurance, one ought to pursue further keyboard study before turning to the organ (Ritchie & Stauffer 2000:x).

The content of the method is divided in three parts with the technique for ‘modern’ organ music and ‘early’ organ music clearly separated:

- Part I Modern Organ Technique
 - Manual Playing
 - Pedal Playing
- Part II Early Organ Technique
- Part III Other Aspects of Organ Playing
 - Organs, Repertoire and Registrations: Principle Schools
 - Ornamentation
 - New Techniques of Late 20th Century Organ Music
 - Service Playing

The ‘modern’ technique for music composed after 1750, rooted in the mastery of *legato* playing, is presented first. *Legato*-playing has much in common with piano playing and since, according to the Ritchie and Stauffer, most organ beginners come from a piano background, they believe that initial organ tuition should commence with *legato* touch. This section begins with a discussion on the position at the console and the playing motion, followed by explanations and exercises on depression and release of keys, *legato* touch and finger independence, finger substitution, finger *glissando* and finger crossing. The chapter is concluded with a section called ‘The performance of post-1750 organ music: Special considerations’ in which technical issues such as repeated notes, articulation and phrasing, registration and methods to change dynamics are discussed in detail.

The authors strongly recommend that pedal study should commence at the same time as manual study, and that the two should proceed simultaneously. Many of the didactics on manual technique correspond with pedal playing, and these two areas could therefore be integrated to reinforce one another (Ritchie & Stauffer 2000:3). The position at the console and the position of the legs and feet are described after

a few comments on organ shoes and notation of pedalling. Accuracy in ‘finding’ notes is obtained with the kinesthetic memory of intervals⁴². The pedal exercises address the same principles as manual playing with the addition of an explanation and exercises for pivoting of the body.

Elementary *legato* exercises for toes and heels are presented, followed by seven coordination exercises for one hand and pedals. Compared to the fairly demanding standard of the selected repertoire in this method, these exercises are simple and appropriate for someone who needs to establish new co-ordination skills. These exercises, as those in the method of Gleason, can be used for both the right hand and pedals, as well as the left hand and pedals.

The pedal exercises for intervals, or as the authors aptly refer to it as “interval programming” (Ritchie & Stauffer 2000:81), resembles, unlike the exercises in the methods of Peeters or Gleason, simple pedal solos with musical structure and substance. Toe- and heel playing as well as playing on the raised pedals commence at an early stage and is not dealt with in separate chapters as in Peeters’ *Ars Organi*. Aspects of pedal technique used for *legato* playing receives attention: toe-heel playing, foot substitution, *glissando* and pedal scales.

Part Two of Ritchie and Stauffer’s method is devoted to technique used for the interpretation of early music. The authors advocate that the approach to technique for early music be dealt with as a separate area in a teaching method:

Our experience with early music leads us to conclude that a satisfactorily articulated technique cannot be achieved simply by making minor adjustments to a legato-orientated playing style. It is necessary, rather, to begin from a fundamentally different viewpoint, to retrain the fingers and the feet from the pedal up, as it were (Ritchie & Stauffer 2000: ix).

⁴² “The heel[s] should remain pointed inward, like the knees. The V formed by the feet is a fundamental orientation device in modern pedalling. It is very helpful in gauging the widths of the third, fourth and fifth” (Ritchie & Stauffer 2000:76).

The fact that learning a second technique, especially in the first year of organ study, could be intimidating is addressed immediately by the authors, stating that the most difficult step in mastering technique for early music is “making the *decision* to learn it” (Ritchie & Stauffer 2000:167). The importance of using a specialised technique for early music is explained and motivated by quoting Marie-Claire Alain from *Johann Sebastian Bach as Organist* (Alain in Stauffer & May 1986:51).

I have noticed that switching from Romantic fingerings to more straightforward early fingerings results in a great simplification of my entire position on the manuals, and abandoning the excessive use of the heels leads to a better equilibrium on the pedal board (Ritchie & Stauffer 2000:167).

This section on early music starts with comparing the position at the console for ‘early’ organ music and ‘modern’ organ music, followed by an explanation of the touch required to perform early music – ‘ordinary touch’ - stylistically correct:

[It] is best defined as an articulated *legato*, halfway between the slurred *legato* of the 19th and 20th century and true detached playing. Ordinary touch is the sound that results from connecting two adjacent white notes as smoothly as possible with one finger or one toe (Ritchie & Stauffer 2000:172).

The authors argue that the most prominent difference in the technique used for ‘early’ music and that of ‘modern’ music lies in the lateral movement of the hand. The manner in which the keys are depressed is very similar in both styles, but the “movement of the fingers up and down the keys is very different” (Ritchie & Stauffer 2000:173), involving shifting of the hand and arms from “position to position, and calculated skipping of the finger from note to note” (ibid.). In the same way the feet should shift and the toes should skip from one key to the next. The treatment of repeated notes, adjacent notes and leaps are discussed and illustrated with supporting exercises. Scales with historic fingering, a comprehensive discussion on metre and articulation and baroque compositions with supporting comments on performance of each piece conclude the last section of Part Two.

Other aspects of organ playing such as ornamentation, techniques of late 20th century organ music - Kim (2002:50) refers to this as *avant garde* technique with the contents including new modes of sound production, tone clusters, cluster *glissando's* - and service playing are dealt with in Part Three, but fall outside the area of investigation of the current study.

Basic elements on organ building and the structure of the instrument as well as information on organ pipes and registration devices are added as an appendix, and not, as in other methods, before the commencement of practical work. Compared to the other methods referred to in this study, less information is offered.

4.4 *A Graded Anthology for Organ* (1997) by Anne Marsden Thomas

A Graded Anthology for Organ is not a method designed for newcomers to a keyboard instrument and does not teach music notation or provide exercises for basic keyboard technique. Marsden Thomas is clear on the fact that this method requires previous keyboard experience when she states that “any beginner organist who lacks initial keyboard experience should first consult a piano teacher” (Marsden Thomas 1997: Note to Beginner Organists).

The author explains the contents of the method in the introduction to Book One of the anthology. The method consists of five books, of which the first, *A Practical Guide to Playing the Organ*, is a text book, consisting of 215 pages of which the first 124 are used for the explaining of sound production, advice on operating the console, registration and general aspects of musical expression on the organ. The remaining four books contain pieces corresponding to the *Associated Board* gradings with detailed study notes on each piece and cross-referenced to Book One. *A Practical Guide to Playing the Organ* covers the four main areas of concern to organists: registration, musical expression, technique and the art of practising. Used in combination with Books Two to Five, it is intended to be a complete training system for organists of all standards (Marsden Thomas 1997: Introduction). In

addition to these five volumes, Marsden Thomas also published a separate method for pedalling entitled *Pedalling for Organists* (2014).

This method differs from other teaching methods in its approach. While Marsden-Thomas features the four main areas of concern to organists as registration, musical expression, technique and the art of practising, other beginners' methods discussed in this chapter begin with exercises in attack and release for the hands, *legato* playing and fingering systems unique to the organ. Marsden Thomas' method does not offer any initial exercises, but starts directly with pieces that address these 'main areas of concern to the organist'.

Technical issues are addressed only in the seventh- and eighth chapters, first addressing pedalling, followed by manual playing. Exercises are mostly explained theoretically or by means of excerpts from the repertoire in Books Two to Five, but are seldom notated. *A Graded Anthology for Organ* requires the learner to play 'detached music' from the outset, touching on the issue of fingering principles in early music in an elementary way:

In detached music the silences between the notes allow opportunities for finger or hand movements. Therefore almost any fingering is possible in detached music. One finger could play a whole scale, if desired. Indeed, doing so creates a useful exercise in touch (Marsden Thomas 1997, Book 1:161).

Exercises where one finger plays consecutive notes and explanations on fingering options in terms of strong and weak notes, paired fingering and position fingering follow. Marsden Thomas succeeds in presenting the elementary elements of early music performance practice within historical context and with appropriate music extracts, concurrently with fingering techniques in *legato* music.

She confirms the importance of the art of registration and operating the console as an integral part of the organ beginner's training in the introduction to Book Two, presenting a wide variety of registration schemes to provide essential experience for the beginner organist. The use of the swell pedal is required in three of the

pieces, whereas in most other organ methods the swell pedal will not be required in the initial repertoire.

Book Two consists of thirty-three pieces, each accompanied by “detailed practical guidance on background, style, registration, technique, duration and tempo” (ibid.). The repertoire offers variation in style, providing pieces from the 16th to the 20th century, in chronological order.

The first piece is a simple two-part composition, *Miserere*, composed by John Redford (1485-1547). In the study notes the student is made aware of the stylistic elements, this being to play the melody notes detached, but in a way that project the feeling of duple time and the *cantabile* character of the melody. Specific references to Book One are supplied regarding fingering, registration and tempo choices. The second piece, an Antiphon on *Glory tibi Trinitas* by Thomas Tallis (1505-1585), is another two-part composition, but with an added third voice in the last three measures. Specific guidance on practising contrapuntal music is provided⁴³.

A representative comment of the guidance accompanying each piece is probably the following on the slow movement from *Concerto in A minor, BWV 593* by J.S. Bach:

Make discreet breaks between beats, and between quavers, especially when they leap. Ensure that RH's solo voices extend beyond LH on the 2nd beat of bars 5 to 7 (and elsewhere). Give the music plenty of time to breathe when there are rests in both hands. At bar 19, 3rd beat you could add a trill ending with a turn (Marsden Thomas 1997, Study Notes:viii).

Only three of the pieces in Book Two require the use of pedals. Two of these pieces use only a single note in the pedal part, and in the third piece an interval of a fifth

⁴³ “Also memorise the middle voice (perhaps by singing it) to help you hear it within the texture” (Marsden Thomas 1997, Study Notes:v).

must be played by the feet, where the right foot and the left foot alternate. The standard of the repertoire in Book Two corresponds with pieces prescribed in the Grade One and Two syllabi of the *Associated Board of the Royal Schools of Music (ABRSM)*.

In Book Three the standard of the repertoire is similar to the pieces prescribed for Grade Three of *ABRSM*, and include “lively three-voice movements, simple four part pieces and even occasional, slow moving, five part textures” (Marsden Thomas 1997, Book Three: Introduction). The selected repertoire of Book Three, as in Book Two, includes pieces from the 16th to the 20th century, again in chronological order. The importance with which the author regards registration is underlined once again with this being one of the areas mentioned in the introduction: “Registration presents a wider variety of challenges, including more manual changes within pieces than in Book Two” (ibid.). Four of the pieces in Book Three require the use of pedals, but, as in Book Two, demand very little in terms of pedal technique. They do, however, offer the opportunity to develop the skill of locating pedal keys as well as elementary co-ordination between hands and feet.

Books Four and Five continue with the work method of offering pieces with guidance on how to master them stylistically with the appropriate touch and registration in a suitable tempo. These books will, however, not be discussed in this study, as they do not fall within the scope of beginners’ methods.

Marsden Thomas confirms the importance of a well-developed pedal technique in the opening sentence of the introduction to *Pedalling for Organists*:

The pedals play the most important line in any piece of music: the bass line. If you are serious about playing the organ musically, accurately and confidently, you must prioritise your pedalling” (Marsden Thomas 2014:6).

Pedalling for Organists begins with a brief explanation of different pedal boards, notation for feet, appropriate organ shoes, posture, bench height and bench position. The explanations are supported by explanatory photographs of ‘correct’

and ‘incorrect’ positions of feet. In the chapter ‘Starting to Play’, the movement of the ankles and toes are explained, supported by photographs as well as exercises that could be done away from the organ. The contents of the book is organised in three main areas: toes only, toes and heels and lastly feet and hands together. Each technique is explained and followed by appropriate exercises. Many of the exercises are drawn from the “organist’s repertoire; wherever possible we have chosen extracts which not only demonstrate the techniques but which are also rewarding to play in their own right” (ibid.).⁴⁴

4.5 Conclusion

From these widely used organ methods, the defining aspects of organ playing can be deduced, since these methods are specifically aimed at students who already have keyboard skills, but want to further their studies with the focus on organ playing. The aspects listed below, then, would be the principle areas of difference between a pianist’s technique or playing skills and that of an organist. In general, these aspects correspond with the ideals of renowned organists, as discussed in the previous chapter.

The build and mechanical composition of the organ – Peeters refers to this as an essential area of study (Peeters 1953:5) - demands attention from all the pedagogues. Peeters (ibid.) believes that knowledge of the instrument has a direct influence on the student’s interest in registration, and Kim believes that this “artistry and craftsmanship” is singularly responsible for tone quality (Kim 2002:51). Marsden Thomas’ method addresses “the four main areas of concern to organists” (Marsden Thomas 1997 Book One: Introduction), with registration the first area, one that she believes is an integral part of a beginner’s training (Marsden Thomas Book Two: Introduction). Roger Davis, author of *The Organist’s Manual* (1985), a method also widely acclaimed but not discussed in this study, states that registration is “the

⁴⁴ The problem around the inclusion of pedal playing in beginners’ tuition will be discussed in a later chapter of this thesis.

artistic use of the tonal sources of an organ” (Davis 1985:2) and requires as much attention as playing itself.

Before any technical aspect is addressed, posture and position at the console is extensively discussed in all methods, in accordance with the organists theories referred to in the previous chapter. The position of the legs and feet in the pedal sections is also emphasised, with Marsden Thomas’ method providing photos of correct and faulty positions.

Technical skills for manual playing required by an organist include the following: control over attack and release of each key, combined playing of *legato* lines and detached notes with one hand, finger extension, -independence, -substitution, -*glissando* and –crossing, as well as scales. These skills are introduced by means of exercises which are, as Peeters (1953:5) advises, “of the greatest importance for the study of organ”. Marsden Thomas approaches technical development differently, using pieces from the organ literature to present the skills and offering guidelines with each piece. In some cases technical exercises are provided to further support the development of the required skills.

In pedal playing students first have to learn to ‘find’ the pedal keys. Methods differ in its approach to this with Gleason and Ritchie & Stauffer suggesting a method of ‘feeling’ intervals with heels and knees, while Peeters and Marsden Thomas’ approach is described by Steyn as a ‘feel-method’ with a kinetic sensation between the feet (Steyn 2010:47). The technical skills of pedal playing correspond in some way with the skills needed for manual playing, being control over attack and release of keys, playing with consecutive toes, toe-heel playing, foot substitution and foot *glissando*.

An important aspect of beginners’ tuition is to develop co-ordination in order to play with hands and feet simultaneously. This is dealt with carefully in each method, starting with first combining one hand with feet, only later adding a third line. These exercises also lay the foundation for playing counterpoint, something that is inherent to organ playing.

The dynamic stability of the organ makes it ideal for the performance of counterpoint since each line is heard at approximately the same loudness and timbre throughout the compass of any combination of stops (Marshall in Thistlethwaite & Webber 1998:93).

Performance practice, or “Rules of Performance” as Peeters (1953:41) refers to it, implies the aspects of playing that depend on the music, its style and intent of the composer, drawing from a performer’s knowledge of the music more than from the notation. Performance practice techniques in organ playing include ornaments and embellishments, fingering, touch and articulation, accents and phrasing, and rely on the performer’s knowledge of style and interpretation as well as *Affektenlehre*.

In this section Gleason offers forty-four pieces, selected for “their musical, as well as technical value, and represent a brief survey of composers and music, particularly from the 15th century through the Baroque” (Gleason 1996:60). His advice to students in this regard is to “study all subject (*sic.*) related to each composition” (*ibid.*). The increasing awareness of differentiating performance practice, teaching organ students that music from different style periods requires different techniques from the outset, is best illustrated by comparing the fifth edition (1962) to the seventh (1988) and eighth (1996) editions of Gleason’s method in this regard.

Peeters illustrates each aspect of performance practice with excerpts from well-known compositions from the organ repertoire. The approach in the method of Marsden Thomas, providing ‘Study Notes’ with “practical guidance on background, style, registration, technique, duration and tempo” (Marsden Thomas 1997, Book Two to Five: Introduction) underlines the importance with which she regards this aspect. In the method of Ritchie and Stauffer, renowned for its “dualistic” (Pelser 2000:2) approach to performance practice, the content of the method is divided into two parts, with the title of Part One ‘Modern Organ Technique: A Method of Legato Playing for Music Composed after 1750’, and Part Two ‘Early Organ Technique: A method of Articulated Playing for Music Composed before 1750 (Ritchie & Stauffer 2000:v-vi).

Acknowledging these defining aspects of organ playing and the way they are presented by these pedagogues does not imply that these didactical methods can be incorporated in beginners' methods for learners without keyboard proficiency. In such methods these aspects will need to be addressed in a more gradual way, as the initial development of keyboard technique and, more often than not, the aspect of deciphering music notation will necessarily dominate the contents. Learners without keyboard proficiency might also be younger, which will have an impact on the amount of information and the level and style in which the information is introduced.

5. Piano pedagogy: a survey of its approach to comprehensive music tuition

Teaching methodology for beginners in keyboard studies is a subject with a long history of research from different angles and perspectives, of which the concurrent teaching of keyboard technique, music theory, reading and musicianship is especially relevant to this study. An investigation into the merit of the few available organ beginners' methods for neophytes at the keyboard would be incomplete without consulting the expertise of renowned piano pedagogues and the methods commonly used.

For the current study, the focus will primarily be on two sources to underline some of the most important aspects of learning and teaching. The first, *The Well-Tempered Keyboard Teacher*, was published in 1991 by Marianne Uszler, Stewart Gordon and Elyse Mach, who refer to the book as a “definitive text on piano pedagogy” and a “complete compendium of detailed information essential to every keyboard teacher” (Uszler *et al.* 1991: Jacket flap). This comprehensive text was designed as a resource for teachers of piano as well as piano pedagogy students. It consists of eight parts and covers a broad spectrum of piano pedagogy, namely learning, professional preparation, competitions, and also provides a historical overview of keyboard pedagogy.⁴⁵

A second source of reference will be *Developing Piano Performance: A Teaching Philosophy* (1981), written by Max Camp and also designed as a text book for methodology students at tertiary level. Camp examines piano tuition and piano playing from a “philosophical, historical, psychological and practical” (Camp 1981:Preface) perspective and views the development of a pianist from the

⁴⁵ Many similar books, theses and articles were consulted in order to provide this study with references from diverse sources. However, *The Well-Tempered Keyboard Teacher* (1991) proved to be the most comprehensive, yet concise text on the matters concerning this study. More recent studies and articles on the subject of learning and teaching strategies, specifically in the field of music tuition, also prove the information in this book still relevant.

beginner's phase to the advanced level, covering the essential elements of teaching, performing and also "some causes of failure" (ibid.). He also devotes a chapter to the development of a teaching philosophy (a theoretical framework of teaching activities and goals in the learning process) and concludes with examples of lesson plans designed according to a teaching philosophy.

Included in this chapter, 'Piano pedagogy: A survey of its approach to comprehensive music tuition', is an overview of learning and teaching strategies. When investigating matters didactical and educational, it will serve to acknowledge the research and work done by philosophers, psychologists and educationists in recent decades in these fields. Knowledge of the process of learning and teaching, the role of the keyboard teacher in these processes and the intellectual and cognitive skills required to become an accomplished pianist, will provide a framework which could broaden the paradigm of principles to be built into the evaluation of beginners' methods, also organ methods, and its underlying strategies.⁴⁶

Understanding the strategy of a method in terms of learning theories can enable the insightful teacher to manipulate learning material to suit the learner or immediate situation. The approach or presentation of concepts, the order and emphasis of concepts presented and the pace of progression to new concepts can be evaluated more comprehensively, following the acknowledgement of the research and work done by philosophers, psychologists and educationists in the field of learning theories.

Uszler (Uszler *et al.* 1991:31) agrees with Camp that knowledge of these theories and processes are of vital importance to the music teacher as it "serves as a philosophical basis for formulating an approach to developing musical intelligence"

⁴⁶ The third chapter of the book by Uszler *et al.* (1991), 'How learning takes place', provides a useful framework for outlining relevant learning theories from which this study will draw. The secondary source by Camp (1981) also provides valuable insight into teaching philosophy applied to music tuition, relevant to this study. Again, recent articles on similar topics merely prove that these books are still relevant.

(Camp 1981:30). In order to be effective in developing a learner's abilities, the teacher should be aware of how learning takes place.

Although learning to play the piano requires unusual skills, the cognitive process is the same as when humans acquire knowledge or skills to perform functions in any other field of study. Therefore, piano teachers should become more concerned with how learning takes place (Camp 1981:30).

5.1 Learning Theories and Education

There are many theories and schools of thought on education and learning, but they are mainly divided into two broadly opposing epistemologies. John Dewey (1859-1952) summarised this as early as 1938 in his book *Experience and Education*:

The history of educational theory is marked by opposition between the ideas that education is development from within and that it is formation from without (Dewey 1938:1)⁴⁷.

The most prominent influences behind those with the view that education is development from without came from behaviourist theorists such as John Watson, Edward Thorndike, and Burrhus Skinner. Their theories were mainly built on John Locke's (1632-1704)⁴⁸ theory of *tabula rasa*. Locke postulated that at birth the mind was a blank slate or *tabula rasa*, that the infant is essentially passive and reacting only when stimulated (Uszler *et al.* 1991:32), and that the external and the visible is

⁴⁷ Many of Dewey's theories are still relevant today and lie at the root of several educational models and methods. His philosophy is still referred to in current research reports and text books in the field of pedagogy.

⁴⁸ John Locke, English philosopher and political theorist, believed that knowledge was not the discovery of anything either innate or outside of the individual, but simply the accumulation of 'facts' derived from sensory experience. In his *Thoughts Concerning Education* (1693), Locke argued for a broadened syllabus and better treatment of students (Locke 2009).

fundamental. Those that view education as development from within were influenced by cognitivists such as Jerome Bruner, Jean Piaget, Abraham Maslow and Carl Rogers espousing the point of view of Gottfried Leibnitz (1646-1716) that the human intellect is self-propelling and manipulating its environment according to its nature. According to these two opposing viewpoints a person is either a 'source of acts' (the result of stimulation), or a 'collection of acts' (purposive), (paraphrasing Uszler in Uszler *et al.* 1991:32).

5.1.1 Formation from without

Associationists adhere to the first viewpoint that formation happens from without.⁴⁹ This school of thought maintain that learning must be controlled in order to be efficient. Thorndike (1874-1949) experimented with animal behaviour which led to his theories on trial-and-error learning. Trial-and-error repetition is an essential factor in causing the learning of the connection between stimulus and response. One of his laws, the 'law of effect', states that "if a response is rewarded with something pleasurable (e.g. gold star, praise), the tendency to respond in that particular manner is strengthened" (cited by Uszler in Uszler *et al.* 1991:33), whereas a response creating displeasure (e.g. criticism) would weaken the tendency to respond (paraphrasing Uszler in Uszler *et al.* 1991:33).

The behaviourist Skinner (1904-1990) also studied animal behaviour to formulate his theories on stimulus and response. He believed that students' responses could be shaped by controlled presentation and reinforcement (e.g. programmed instruction of learning material). Uszler believes that this may prove effective in a learning situation, but questions its sustainability and whether positive reinforcement is sufficient to motivate and sustain human behaviour in complex learning situations (Uszler *et al.* 1991:34). According to Skinner, and he quotes Gagné, reinforcement does not necessarily mean a reward, but is the term used for a "particular arrangement of stimulus and response conditions that brings about the

⁴⁹ The link between stimulus and response is association.

learning of a new association” (Gagné 1977:15, Skinner in Uszler *et al.* 1991:34)⁵⁰. The learner must ‘operate’ or ‘act’ in a specific way to bring about the response, and the manner in which he should act is controlled so that only a specific response is reinforced. In programmed instruction, such as is found in method books to master a music instrument, the response must be, according to Uszler (*ibid.*), “correct in order for the learner to proceed in the program”. Skinner (in Uszler *et al.* 1991:34) maintained that in such programmed instruction a learner is taken through a large number of small steps or “learning blocks” (*ibid.*), which are carefully graduated to steer the learner through the content of the learning programme in a methodical and consistent way. Progress depends on correct responses - the attainment of which is in itself reinforcing (*ibid.*). This might seem like a particularly appropriate concept for method books for music instruments, for, as Skinner points out, it allows a learner to progress at a pace according to his own capabilities, but guarantees that a quick learner would not skip over important learning blocks in the process (paraphrasing Uszler in Uszler *et al.* 1991:34).

Skinner’s ideas are regarded as provocative to some, and unacceptable to others, especially to those who fear the rigorous control of a learning process - yet, his influence is wide-spread and the stimulus-response theory finds its way, intentionally or not, into many learning or instruction programmes (Uszler *et al.* 1991:34).

Uszler (Uszler *et al.* 1991:35) quotes Gagné to conclude her discussion on the philosophies of associationists:

Even the most deliberately simplified learning situation cannot be adequately accounted for as an association between [stimulus and response]. Nevertheless, the idea persists, with considerable justification,

⁵⁰ In the third edition of his book *The Conditions of Learning*, published in New York in 1977, Robert M. Gagné describes learning in terms of different learning outcomes: intellectual skills, cognitive strategies, verbal information, motor skills and attitudes. Learning theories are discussed and explained in the context where they figure most prominently, but the third edition emphasizes an interpretation of learning events in terms of information processing. The book was designed as a text book, primarily for the use of students of educational psychology (Uszler *et al.* 1991:47).

that association is one of the processes that occurs in learning [and] with such frequency that it deserves to be called a basic process” (Gagné 1977:74-75).

5.1.2 Development from within

According to cognitive theorists, behaviour is caused by underlying mental processes rather than external influences. They regard learning as a process from within - a rearrangement of thought patterns leading to new patterns or insights – and something which should be encouraged by arrangement, not control of the environment. Cognition and environmental factors should interact to influence behaviour. Gagné (1977:12) defines learning as “an insight or a suddenly occurring reorganization of the field of experience”.

Cognitivists view the perception of a pattern or configuration (*Gestalt*) as essential. The understanding of a whole or in Uszler’s words, the “concept of structure”, is a more important component of successful learning than the accumulation of comprehensions about separate contingent parts or patterns (Uszler *et al.* 1991:35).

The theory of the influential cognitivist Jerome Bruner (1915-2016), namely that the outcome of cognitive development is thinking, is relevant to the topic of music tuition for beginners. Bruner, as cited by Manchester psychology teacher Saul McLeod on his website *Simply Psychology* (2008), postulated that the intelligent mind creates from experience “generic coding systems that permit one to go beyond the data to new and possibly fruitful predictions” (Bruner 1957:234, in McLeod 2008). Uszler (Uszler *et al.* 1991:36) also quotes Bruner (1960:17), stating that he believes that “learning serves the future”. A possible outcome of this ‘coding system’ is that a learned concept or skill could be applied to a new, but similar concept. Bruner (*ibid.*) refers to this as ‘specific transfer’. He also uses the term ‘nonspecific transfer’, which he believes is the ‘heart of the educational process’, referring to the profound understanding of a general idea, a principle, or an attitude to such an extent that the knowledge could be transferred to other ideas or

principles. Uszler argues that “such transfer can only be accomplished by comprehending the structure of a subject so as to view subsequent information or events as related (or not) to a whole” (Uszler *et al.* 1990:36). Teaching the structure of the subject or topic to be studied by presenting the fundamental principles at the outset of the learning process makes a subject easier to comprehend (Bruner in Uszler *et al.* 1991:37).

Camp (1981:32) argues that the music teacher “as facilitator, should provide an instructional sequence to facilitate the perception of the melodic, harmonic, rhythmic, and formal hierarchic groupings in music”. Camp’s argument is in line with Bruner’s theory that learning structures designed to produce an understanding of subject matter have strong potential for ‘massive general transfer’ (Camp 1981:32). Bruner (in Uszler *et al.* 1991:36) believes that learning is a process, not an end, and that the learner should be enabled to uncover, in the words of Uszler (*ibid.*), the “underlying principles that organize the system” in order to develop “how-to-do-it-by-myself skills”. Camp (1981:32) also refers to Bruner who stated “that under optimum conditions, this kind of process can help a student ‘learn how to learn’” (Bruner 1963:6).

Cognitive theorists, at the core of their teaching strategies, suggest a ‘discovery’ method of learning, and not a controlled process. The ultimate goal should be to create autonomous learners. This open-endedness is of course the object of criticism by educators who strive toward immediate results and neatly defined methods and feedback, adhering to a programmed instruction-strategy as employed by stimulus-response theorists.

Uszler cites Biehler's explanation of how these opposing schools of thought on learning styles are manifested in tuition. Ideally, for learning to take place, it is necessary that an eagerness to discover is stimulated, intuition is challenged and participation is stimulated (Biehler 1986:266). Though it is desirable to achieve a balance between ‘risk and control’, this is not always the case in individual learning situations.

Is it better to surround children with stimuli and partly structured experiences and allow them considerable freedom to choose what they find meaningful when they find it meaningful? Or is it better to note what appear to be characteristic, progressive patterns, or stages, in child development and then systematically lead all children through this sequence? (Biehler in Uszler *et al.* 1991:37).

An investigation of methods to master a music instrument, such as the current study, needs to take cognisance of these two poles of knowledge in the sphere of learning strategies. Each method might find its validity and scope somewhere between these two poles of 'control' and 'open-endedness', and the position might change from topic to topic. The teacher should be equipped to continuously evaluate the suitability of the strategy at hand for the learner and his specific needs and be able to balance teaching with control on both ends of the learning situation with arranging an environment of making discoveries (Uszler *et al.* 1991:38) in each learning situation accordingly.

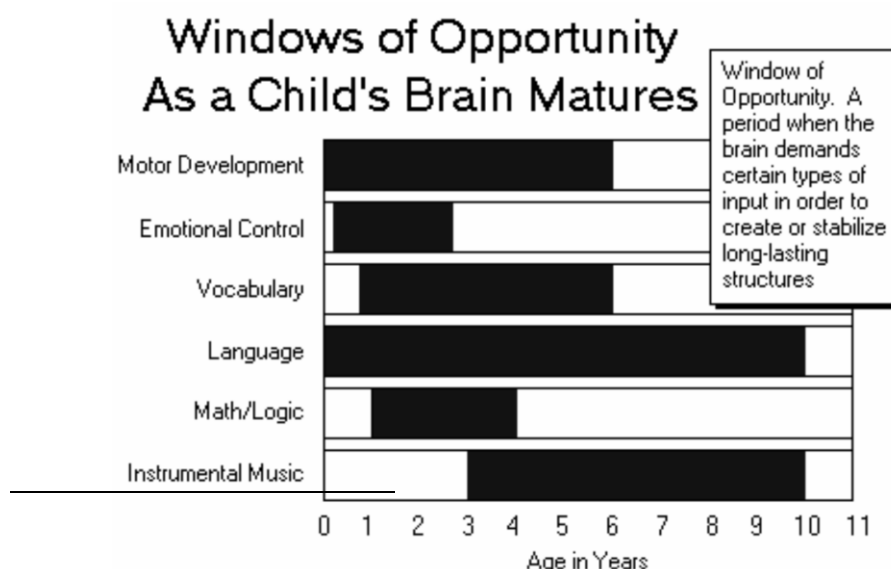
Uszler also acknowledges a topic of debate in the educational field involving the readiness of learners, addressed by developmental theorists. She describes readiness as "that optimum moment at which the learner is prepared to do certain things or comprehend certain concepts" (Uszler *et al.* 1991:39). Learners used to be grouped by age levels and didactical goals were set accordingly, but some educators came to respect the fact that individuals vary in many ways and degrees and should be allowed to learn and grow at their own pace. These educators work according to the natural readiness of a learner, and would, for instance, not be prescriptive about the age of initiating music tuition.

Theresa van Niekerk (2007:81) cites Kotulak (1994) and Petersen (2000) when she discusses 'windows of opportunity' or periods in the first years of a child's life where optimal development can take place. According to van Niekerk these writers postulate that some activities, especially the use of language and playing a music instrument, are acquired more easily during these window periods (Kotulak 1994:7; Petersen 2000:69). She also refers to Rauschecker (2001) who claimed that motor skills are more pliable during the early years and aural abilities are more sensitive

to self-organisation. Kotulak (1994:7), as cited by van Niekerk (2007:82), refers to the brain between birth and the age of twelve years a 'super-sponge', able to reorganise itself easily during optimal learning phases when brain cells are being made and broken down at an enormous rate. Information flows easily into the brain through 'windows' that are open for only a short duration. Kotulak continues by saying that the foundations for the most important aspects of learning, namely thinking, language, vision, attitudes, and some other characteristics are established mainly during the first three years. After this the windows close since most of the basic structures of the brain have been completed (Kotulak 1994:7).

Kotulak's argument is supported by more recent studies, as well as by psychologists referred to earlier: van Niekerk (2007:82) names Freud, who insisted that "the first five years of life were the most critical to the development of a psychologically healthy adult" (Caine & Caine 1991:29, as cited by van Niekerk), while cognitivists such as Piaget claimed that "there are critical periods of cognitive development in the early years" (van Niekerk 2007:82). In her argument concerning phases in a child's life where optimal development and learning can take place, van Niekerk includes a diagram by Sousa (2001:24), indicating the ages where the brain "demands certain types of input in order to create or stabilize long-lasting structures" (van Niekerk 2007:83).

Fig. 3 Windows of opportunity as a young child's brain matures⁵¹



⁵¹ Sousa 2001:24

The field of humanistic psychology also enters the field of education, and as such might have an influence on music pedagogy. Humanists look at learning as a human activity and consider education very broadly – recognized by cognitive theorists as the furthest extension of open education, or ‘learning by discovery’. Uszler (Uszler *et al.* 1991:41-42) specifically discusses the theories of Abraham Maslow (1908-1970), well-known for his hierarchy of needs, as relevant to music pedagogy. Maslow considers need gratification as the most important principle underlying all development. He distinguishes between primary needs, such as physical comfort, safety, love and belonging and esteem (‘deficiency’ needs) and on the other hand higher needs such as self-actualization, the fulfilment of one’s desire to know and understand and aesthetic needs (‘being’ needs). The underlying difference between the two, relating specifically to music education is that one *works* to fulfil ‘deficiency’ needs, but one *seeks* to attend to ‘being’ needs. Maslow and other humanist psychologists value and emphasise the student’s ability to make choices and the importance of creating learning environments allowing the student to learn to make choices.

When a student chooses what may have personal appeal or value, the self-chosen activity often becomes its own reward. Reinforcement, then, arises from within the learner and not from the teacher or other outside sources (Maslow in Uszler *et al.* 1991:42).

Brain hemispheric preference is another field of study that entered the domain of education and should be mentioned in the investigation of learning styles. Neuropsychologist Roger Sperry (1913-1994) published the outcome of his research on brain hemispheres in 1968, indicating that the two hemispheres create two separate spheres of consciousness (Morris 2006). Ned Herrmann (1995) drew on Sperry’s work and developed a theory of brain dominance where people show preference in cognitive styles. People tend to respond with their strongest abilities (cognitive style), leading to quicker results. “This can create a positive feedback system that will strengthen those abilities” (ibid.) and the acceptance that learners could not be treated as a homogenous group and that they are, in fact, “dissimilar in interest and aptitudes” (ibid.).

Hemisphericity, also known as hemispheric specialisation, refers to the way of information processing preferred by individuals i.e. either in an analytical, or a holistic way (Naude & Du Preez 1988:329). Although this implies that there are "two ways of knowing" (Edwards 1979:34) hemisphericity is not absolute since it has long been established that there is a close interaction between the two hemispheres (Reybrouck 1998:73).

This stimulated intensive research by *inter alia* Herrmann (1995), whose ideas centre around whole brain thinking and learning. He postulates that, instead of two ways of information processing in which the left hemisphere presents the intellectual and the right hemisphere the emotional or intuitive way of processing, there are four metaphoric quadrants of equal importance, covering a diversity of thinking and learning styles. The most distinctive aspect of his theory is that both hemispheres are involved in intellectual as well as instinctual thinking and learning (Herrmann 1995). Since the end of the previous century, research has focused strongly on this field. Coffield *et al.* (2004) identified 26 different styles of which six were assessed as being the most effective. These are: *Cognitive Style Index (CSI)* (Allison & Hayes 1996); *Motivational Style Profile* (Apter 2001); *Approaches and Study Inventory for Students (ASSIST)* (Entwistle *et al.* 2004); *Brain Dominance Instrument (HBDI)* (Herrmann 1995); *Type Indicator* (Myers *et al.* 1985) and *Inventory of Learning Styles* (Vermunt 1992). Although these studies indicate multiple ways and preferences of information processing and learning, they essentially come to the same conclusion: the whole brain is involved in these processes. This ongoing field is, however, vast and complex and falls beyond the boundaries of this study.

The impact of brain hemisphericity on music performance was investigated by Dorina Iușcă (2014) and resulted in her recommendation that future research should aim to determine the clear difference between the hemispheric preference during music processing and hemisphericity as a specific cognitive style associated with "analytical versus global thinking [...] and logical versus intuitive problem solving skills" (Iușcă 2014:62). A clearer understanding of the difference between the two modes of thinking and processing could lead to a more effective manipulation or adaptation of teaching styles to suit individual learner's needs.

Van Niekerk investigated the applicability of Herrmann's theory to piano tuition comprehensively. She explains that neuroscientists differentiate between numerous learning styles and therefore piano teachers should become aware of the fact that the individuality of each learner must be taken into consideration. Conscious awareness of individual preferences should result in adaptation of the presentation of information according to each individual's preferred mode of learning (van Niekerk 2007:124).

By knowing a child's brain dominance profile, a teacher can "fine-tune" the way information is presented to the child (Michels 2001 in van Niekerk 2007:124).

Music education, more specifically teaching instrumental music, is an activity deliberately selected by only some people, seeking to address a 'being' need according to Maslow's theory. More often than not, it separates learners from their peer group and requires dedication to do more than what others do in terms of hours of practice, a solitary activity. It is therefore crucial that teachers, and with that the methods that they use, have an underlying awareness of the above theories in order to guide and motivate a learner to explore new learning areas and, specifically regarding mastering a music instrument, supersede his own boundaries on a cognitive, technical and emotional level.

5.2 The Process of Teaching according to Uszler

In addressing the process of teaching and the role of the teacher during the learning process, Uszler dissects the process of mastering a music instrument, in this case the piano, into four distinct but interdependent skills. She argues that a teacher needs to "examine each learning skill in order to grasp its individual components as well as to be able to place that skill in the larger context of the piano-playing, music-making act" (Uszler *et al.* 1991:52).

5.2.1 Playing: motor skills

Homer W. Smith, in his book *Fish to philosopher* (1959), described the complexity of keyboard technique:

The most intricately and perfectly coordinated of all voluntary movements in the animal kingdom are those of the human hand and fingers, and perhaps in no other human activity do memory, complex integration, and muscular coordination, surpass the achievements of the skilled pianist (Smith 1959: 205)⁵².

Uszler is more specific about this complex activity:

The multitude of movements required in the performance of even a short simple piece is staggering if one considers how many separate limbs, muscles, and neurons must cooperate in the skilful execution of piano-playing gestures (Uszler *et al.* 1991:53).

Uszler breaks down the process of learning a motor task into three phases: the early phase where the learner needs to understand the basic principle of the skill at hand, the intermediate phase where the application of acquired motor skills helps to master the new skill (the 'practice stage' where assimilation of motor skills take place), and the final phase where the learner is able to perform the new motor skill automatically (without specifically concentrating on it) (ibid.).

The teacher's role in this learning process is dynamic in that the involvement of the teacher decreases as the learner gradually comes to rely more on his own internal feedback. Uszler again breaks the process down into three phases (ibid.). In the instruction phase, where verbal instruction coupled with visual and aural

⁵² This quote was brought to the attention of the researcher by Ella Fourie who started her article on sight reading in *Journal of the Musical Arts in Africa*, Volume 1 (2004) with Smith's words from his classic book on physiology, which has been reprinted several times until 1980.

demonstration is absorbed by the learner, there is a high degree of involvement of the teacher. In the association phase, where the learner practices the skill, attempting to improve precision and timing and striving to internalize the skill, the teacher should support with feedback, but gradually withdraw feedback to allow the learner to develop his own feedback system. In the final phase, the independence phase, the learner no longer needs the teacher or his own feedback on the acquired motor skill, as he is able to perform it automatically. The term 'scaffolding', first used by Jerome Bruner in the late 1950's, is used for this decreasing of the teacher's support. In an essay with the title *Educational implications of Vygotsky's 'zone of proximal development'* on collaborative work in the classroom, Guy Bunce explains that 'scaffolding' reduces "the degrees of freedom with which the child has to cope, utilizing tactics to focus attention and providing models of the expectation" (Bunce n.d.:3). The essential aspect of 'scaffolding' in relation to teaching is the decreasing support from the teacher as the learner's knowledge and experience grows.

The learning of a motor skill is a gradual process for almost all learners, as even the quick learner will only perfect and internalise a motor skill through repeated use of the skill. Uszler confirms this by quoting Gagné:

The 'kinesthetic cues' through which the difference between error and error-free performance is signalled, can be discovered through effective repetition of the essential movements during successive practise sessions. Reinforcement of these 'internal cues' results in increased degrees of precision and timing accuracy, as well as regulation of the motor performance. Therefore practise is vital to facilitate this process (Gagné 1977:219 in Uszler *et al.* 1991:54).

The instruction phase is important and should be accurate and systematic, but even if this phase is presented in a superb manner, motor skill learning will not be successful if the association phase, the practising phase, did not lead to the learner's ability to trust his/her internal feedback. The quality of the teacher's guidance in this phase is of importance. Although the teacher should gradually offer less feedback, his ability to identify the problem (diagnostic ability) when the learner

is not making the necessary shift from external feedback by the teacher to internal feedback, is vital.

A pianistic movement seldom comprises a single motor skill, but is mostly a series of acts, a sequence of skills. The discrimination among the many possible motor acts and the selection of acts to perform the complete movement is a sophisticated process in which both the eye and the ear will give feedback. In the early phases the eye will be predominant, but in the later stages it “should be the *ear*, rather than the eye, that is the judge in the final success, or non-success, of a movement or gesture” (Uszler *et al.* 1991:55). The German organist Jon Laukvik confirms that the focal point must always be the tone and its quality: “Your ear must be educated to be a sensitive and intelligent judge of attack” (Laukvik 1990:25).

5.2.2 Reading and counting: intellectual skills

Ella Fourie (2004) published an article in *Journal of the Musical Arts in Africa*, Volume 1, in which she analyses the complexity of the sight-reading process in terms of the intricate system of neural networks spread over all four cortical lobes of the brain, involved in processing musical sound and music notation. The multitude of brain activities involved in reacting to music notation with motor responses and musical insight is discussed, of which the motor response is of particular interest to this study of beginners’ methodology.

When a two-dimensional representation of visual information is transformed into a three-dimensional motor response, the information goes in two directions: a dorsal stream that focuses on visual reaction (seeing) and a ventral stream that concentrates on motor reaction (doing). This is where the body’s response to a sensory percept is organised (Gazzaniga 1998:110). This process when applied in sight-reading is characterised by Steward and Walsh (2001:125), who say that information about pitch and duration is channelled to specific motor pathways, ‘innervating the muscles of the arms, hands and fingers’ (Fourie 2004:14).

Fourie continues to then claim that in order to sight-read piano music, the reader has to be comfortable with the basic arm, hand and finger movements necessary for piano playing. She also refers to so-called ‘association areas’ in the brain that become activated when sight-reading music.

These ‘association areas’ are the superior parietal lobe, involved in the transformation of the visual information into the positioning of the fingers on the keyboard, and the prefrontal cortex that organises the timing of the particular finger movements necessary for each novel reading task (Fourie 2004:16).

The quotation from Homer Smith’s *Fish to Philosopher* earlier in this chapter, as well as Fourie’s article, is aimed at pianists. It is, however, clear that these comments and findings could also apply to organ playing, but that the processes are even more complex, given the involvement of the feet and the added third stave used for notating the pedal part in organ music.

Uszler questions the priority placed on ‘learning to read and count’ in beginners’ tuition. She is of the opinion that the amount of time spent on reading and counting during lessons does not warrant the effort, since it does not necessarily guarantee good sight reading (Uszler *et al.* 1991:56). She argues that “learning to play the piano and learning to read music at the piano are two different skills” (ibid.). In the teacher and learner’s quest to reach the level of playing pieces, there is a danger that not sufficient time is spent on developing both playing skills and reading skills. Annie Curwen, as cited by Uszler (ibid.), stated that it is the teacher who needs to be aware that the “process of making an able executant is quite distinct from that of making a good reader” (Curwen c.1920:6).

Although reading music ultimately results in a motor activity, it remains conceptual learning, which begins with the discrimination between one thing and another, e.g. a note in a space or a note on a line. These concepts will be grasped by the learner on a deeper level if something concrete or an experience is linked to the process.

The more sense experiences brought to bear in helping to establish the concept concretely, the more certainly and quickly will the concept be recognized and remembered (Uszler *et al.* 1991:56).

This teaching process is often overlooked when the teacher becomes reliant on verbal explanation at the cost of an experience of a concrete association with a concept.

Jean Piaget⁵³ described development in the natural order of learning as moving from where the young child first encounters the environment and then learns the names of objects he can see and touch or actions he can observe and experience. This natural order is often reversed in traditional and even more contemporary teaching approaches, to first present the definition, then the concept defined. “The thing before the sign, the experience before the definition – that is the natural learning route” (Uszler *et al.* 1991:57).

The experience, however, needs to ultimately lead to intellectual skills. The perception of, for example, pitch, an aural experience, needs to be followed by the naming of the pitch and defining its relationship to scales and chords, an intellectual skill. The intellectual skill needs to be quite sophisticated when considering that a note represents two sets of information – the pitch name and the duration.

5.2.3 Problem solving: cognitive strategies

The skill of problem solving, Uszler admits, is not a frequently used strategy in piano pedagogy (Uszler *et al.* 1991:61). However, searching for a solution may lead to a specific kind of learning, one that leads to independent thinking. Uszler (*ibid.*) refers to Gagné, who explains that the problem solving process implies the discovery and application of previously learned ‘rules’ for the achievement of

⁵³ Jean Piaget (1896-1980) is a psychologist known for his theory of cognitive development which explains how a child constructs a mental model of the world. Although his work was not directed towards education, rather to the child and its reaction to the world, his theories were used in educational models (McLeod 2015).

solutions regarding novel situations. An effective combination of rules for a particular situation results not only in the solving of the problem, but also in a new learning experience for the learner (Gagné 1977:155-156).

Bruno Emund and Gilles Comeau (2013) published the results of their research on cognitive modelling of reading music in the early stage in an article with the title *Cognitive modelling of early music reading skill acquisition for piano*. Taking cognisance of the results of an experiment by flautist and psychologist, Thomas Wolf, they placed the skill of sight-reading in the domain of problem solving, being an activity of pattern recognition.

Teaching problem solving skills is not the same as asking questions that lead to discovery of knowledge, or open-ended ‘awareness provoking directives’; it is a cognitive task involving more than the application of previously learned rules. As Gagné puts it in the above quotation, it involves finding the combination of rules that would lead to the solution of a new problem. This new “cognitive strategy” (Uszler *et al.* 1991:61) leads to insight into how the learner can respond to other situations that need problem solving skills.

Problem solving generally follows a pattern, referred to by psychologists as *heuristics*: First the learner becomes aware of the problem, either discovering it by him/herself or presented by the teacher (presentation), followed by defining the problem revealed (definition). The learner now forms possible theories that might lead to a solution (experimentation), after which he tests his theories to determine which are successful (verification). The teacher may offer advice in the first three stages, but if the teaching was successful, is no longer present in the final phase (paraphrasing Uszler in Uszler *et al.* 1991:61-62).⁵⁴ The outcome of this strategy lies not only in the solution of the presented problem and the new insight it brings,

⁵⁴ Uszler (Uszler *et al.* 1991:62) supports her explanation of this teaching process with the example of a learner who is asked to work out fingering for a new piece of music: presentation: the assignment of the piece with the instruction; definition: the learner begins to play the piece and become aware of the situations that may require fingering or adjustments; experimentation: learner tries out different sets of fingerings to select the most appropriate fingering for the piece and his hand; verification: the learner realises that his decisions are successful.

but of greater significance is the experience of the internal analytic, critical and judgmental processes, the satisfaction of solving a problem and the “ego-supporting reinforcement of learning to trust the self” (Uszler *et al.* 1991:63).

This teaching strategy depends on previously learned skills and rules, and may be more frequently used with older or more advanced learners. Learners who are ready for these challenges might find this approach stimulating and provoking, but being subjected to this strategy on a frequent basis or prematurely might lead to frustration. Despite the fact that the efficacy of this teaching method in music tuition may be questioned by some, and that the success of the strategy greatly depends upon the judgement on the teacher’s behalf of the *when, where* and *to what extent*, it is a definite route to independent thinking, something that any music teacher should aspire to instil in his/her learners.

5.2.4 Motivating: Attitudes

Gagné (1977:44) defines attitude as an “internal state that influences (moderates) the choices of personal action made by the individual”. Uszler argues that although attitude does not necessarily result in action, many actions are the direct consequence of attitude. “It is true that whenever someone acts, they are choosing to do one thing rather than another, although these choices are often not made consciously” (Uszler *et al.* 1991:64).

The learning of attitude mostly does not fall in the sphere of formal teaching, but is rather a result of exposure to people and situations that may shape attitude, with only some of them trying to do so consciously.

Research on the topic of motivation shows concern for “observable behaviours that reflect engagement in a particular activity” (Linnenbrink-Garcia *et al.* in Colwell & Webster 2011:216). The authors specify four behavioural patterns that draw the attention of researchers: choice and preference, intensity, persistence and quality (*ibid.*). The following scenario is used to illustrate these patterns: a learner decides to rather practise his trumpet than to attend a soccer practice (choice) and practises

for an extended period (persistence) in which he remains positively engaged in the activity (intensity). However, he merely repeats sections of the work and does not pay attention to problem areas (quality) and will therefore not experience optimal benefit from his choice (Linnenbrink-Garcia *et al.* in Colwell & Webster 2011:219). The authors claim that at least two other psychological aspects serve as indicators of motivation: affect and cognition. “How people *feel* and *think* about something is also important in inferring the level and depth of motivation” (ibid.).

In the field of music pedagogy, the attitude towards learning is the concern. Attitude and motivation, according to Uszler, is closely linked, although the one is not the other (Uszler *et al.* 1991:65). An awareness of this aspect of teaching – developing attitude and motivation – in learning situations is therefore appropriate in this study. Linnenbrink-Garcia *et al.* (in Colwell & Webster 2011:223) include the reinforcement theories of Thorndike and Skinner, as discussed earlier in this chapter, in their essay on motivation. The immediate reinforcement of a response (as discussed previously under learning strategies) could be a short-term way of establishing a positive attitude, but the “perception of success” might be attained through grades, certificates, successful performances as well as the internal awareness of growth and competency.

Extrinsic motivation (reinforcement in the form of e.g. reward, approval, payment), intrinsic motivation (awareness of personal growth, self-confidence, feeling of independence) and achievement motivation (examinations, competitions, reaching of goals) are all within the parameters of music tuition and should be acknowledged for the tools they could be in shaping a learner’s attitude towards his music education.

5.3 Reading

A brief account of reading instruction by Uszler (Uszler *et al* 1991:105-106) serves to provide insight into the development and context of the theories surrounding this subject.⁵⁵ It was only towards the end of the 19th century that the development of reading and rhythmic skills found its place in the texts of method books. William Mathews' *Standard Graded Course of Studies* (1892-1894) and John Williams' *Very First Piano Book* (1925) introduced fundamentals such as names of notes, rhythmic values of notes and metrical divisions in the initial pages of these methods.

In the early 20th century some methods commenced their courses with simple melodies divided between the hands, based on the 'Middle C approach', among them Diller-Quaile's *First Solo Book* (1918). These methods also offered assistance to the teacher for the teaching of reading and rhythmic skills, but no explanation was given on the reading process, nor illustrations linking note symbols to the keyboard. After 1920, method books with more definite guidance on the process of teaching these skills emerged. Among them were *Teaching Musical Notation with Pictures and Symbols* (Robyn 1932), approaching reading by presenting keyboard skills, directional reading and interval recognition and *Oxford Piano Course* (1928), where reading was introduced through melodies already familiar to the learner. However, although none of these methods were specifically designed for the teaching of individual piano students, but rather designed for group- or class teaching. In the years to come, the instructional techniques of these two methods specifically, were developed until in 1941, when Burrows and Ahearn (1941) referred to the 'psychological approach to reading' in *The Young Explorer at the Piano* for the first time. This method presented reading according to the 'multiple key approach' with an emphasis on exploring the whole keyboard. Concurrent with that, other courses continued to present reading with the 'Middle C approach', with John Thompson's *Teaching Little Fingers to Play* (1936) and *Modern Graded Piano Course* (1936-1942), probably the most well-known and popular. A new approach,

⁵⁵ The different approaches to teaching reading skills named in this brief synopsis, i.e. the 'Middle C', multiple key and intervallic approaches, will be discussed later in this chapter.

intervallic reading, was introduced in 1955 by Frances Clark with her methods *Time to begin* and *Write and Play Time* (1955).

Bastien differentiated between only two of these basic approaches when teaching reading skills to keyboard beginners: the ‘Middle C approach’, according to him the more traditional method of starting on Middle C with both hands, and the ‘multiple key method’, a completely different concept of teaching and in direct contrast with the ‘Middle C approach’ (Bastien 1988:65). In their research on the “possible impact of the different teaching approach on the acquisition of initial reading skills”, Emond and Comeau (2013:43) added that the “eclectic or modified multiple key” approach replaced the multiple key approach. The term ‘eclectic approach’ can be used for the use of various methods and teaching techniques to suit the content of the learning material and the learner or learners (Billah 2015)⁵⁶.

This ‘Middle C approach’ was the most commonly used method for many years, firmly established by John Thompson’s popular piano methods. With the ‘Middle C approach’ new concepts are presented one by one (concepts such as one new note or a new time signature) to eventually build up to a bigger musical picture.⁵⁷ With both thumbs on Middle C, the student starts by playing simple melodies divided between the two hands. Each lesson introduces a new concept in notation, and the learner is thus expected to learn to play and read concurrently – developing motor- and cognitive skills at the same time. According to Piaget, as discussed by Uszler (Uszler *et al.* 1991:57), the natural order of learning should be moving from where the learner first encounters the environment and then learns the names of objects he can see and touch or actions he can observe and experience. “The thing before the sign, the experience before the definition – that is the natural learning route”

⁵⁶ The term is primarily used in language methodology, and more specifically in the teaching of an additional language where the language is treated as a whole (Kumar 2016:1).

⁵⁷ This method, therefore, adheres to the learning strategies as advocated by Thorndyke and Skinner, and described by Gagné as “each learning block is small, and the blocks are carefully graduated to lead the learner through the program content methodically, logically and consistently” (Gagné 1977:15).

(ibid.). The ‘Middle C approach’ is therefore reversing the order, to first present the definition, then the concept defined.

Whereas the ‘Middle C approach’ builds its progression on presenting mainly one concept at a time, the multiple key method approach is “to present whole concepts and then break them down into parts” (Bastien 1988:65). All twelve five-finger positions are introduced and used in the early phases of tuition, directional reading by intervals is developed by introducing the concept of intervals, and tonic and dominant seventh chords are used to harmonise melodies from an early stage in the tuition. The learner is familiarised with elements of theory including intervals, chords, the order of sharps and flats, key signatures, transposition and harmonisation throughout the course that relies on the multiple key approach. Bastien (1988:70) calls this approach in his own series of methods a “gradual multi-key approach”, where a group of keys is presented individually and in depth. This might be beneficial to learners who may have difficulty in managing all twelve keys simultaneously. Bastien quotes Ylida Novik (1976) in this regard:

A major premise [in this approach] is that the slower rate of key presentation might eliminate any possible confusion that could arise from the more rapid total twelve key presentation (Novik in Bastien 1988:70).

Uszler (Uszler *et al.* 1991:107) also uses this classification, but adds intervallic reading as a third approach to teaching reading skills. This approach emphasises the “spatial-directional reading habits connected with the formation of hand-shapes and movements that follow from intervallic recognition” (ibid.). “Students are encouraged to read by contour recognition and the musical staff is introduced one line at a time” (Emond & Comeau 2013:44). Emond and Comeau underline a distinct difference between the ‘Middle C approach’ and intervallic approach: “Unlike the Middle C approach, the Intervallic approach reinforces playing all over the keyboard” (ibid.).

More recently there has been an attempt to combine these reading approaches to be more comprehensive in its guidance on the teaching of reading skills, confirming

Emond and Comeau's use of the term 'eclectic approach'. The specific labelling or classification of an approach, according to Uszler, is not important, but the awareness of what the approach entails, and the sequence of presenting new concepts are essential. By being aware of the underlying principles of different reading approaches, the teacher is in a position to evaluate and decide on the effectiveness of specific reading directives or activities vital for the compilation of a unified method for successful instruction (Uszler *et al.* 1991:107-108).

The process of teaching a beginner to read music, as explained by Bastien (1988:155–157), can be divided into three phases, namely pre-reading, directional reading and reading from notation: pre-reading refers to playing with the eyes on the book, but following instructions such as “up a step, up a skip, down a step, etc.”, directional reading aims to perceive spatial relationships between intervals and chords, and reading from notation includes knowing the names of notes on the stave. To approach reading in this way allows the beginner to first establish knowledge and experience of the whole keyboard, transferring this knowledge to the stave.

Bastien recommends that, as far as repertoire and reading is concerned, simple melodies be 'read' by finger numbers (referred to as pre-notated songs) in the beginning, and that music notation should only be introduced later, allowing the learner to “make music from the outset without the hindrance of learning notation simultaneously” (Bastien 1988:153). Many teaching methods adhere to this principle of 'playing first, reading later' (*ibid.*), “the thing before the sign, the experience before the definition” (Uszler in Uszler *et al.* 1991:57). Bastien (1988:153) quotes Abby Whiteside, author of *Mastering the Chopin Etudes and Other Essays*, who believed that learning to read music should be postponed as long as possible: “Aural learning should be nurtured by every possible means – learning by rote, transposition, etc., at the beginning of music study” (Whiteside 1969:197). Bastien (1988:153) also quotes Piaget, who found that “there should be aural, kinesthetic, and visual imagery before the symbols of music are notated” (Piaget in Schmidt 1971:24). According to Fourie in her article on the processing of

perceived musical notation into motor responses⁵⁸, the player “has to be comfortable with the basic arm, hand and finger movements necessary for piano playing” when sight-reading (Fourie 2004:14), confirming that a certain amount of technical proficiency, attained by playing before reading, will aid the process.

Edwin Gordon (2015) compares the learning process of music notation to the acquisition of language in his address at the 2015 *National Conference on Keyboard Pedagogy* in Illinois. Echoing the underlying philosophy of Shinichi Suzuki⁵⁹, Gordon argues that there is a striking similarity between learning a language and learning music.

Gordon (2015:1) explains that five language skill vocabularies exist. Sequentially the order of development is listening, speaking, thinking, reading and writing. Though each forms the basis for the development of the next, listening is fundamental and, as such, the primary skill. Without solid listening skills, development of the other four is hampered. Of the more than 30,000 languages that existed through human history, only 6,000 remain today. Gordon stresses the fact that, if adults refrain from giving newborn and young children the opportunity to listen to a language, it would be extinct within one generation.

Gordon⁶⁰ propagated five music skill ‘vocabularies’ in sequential order of development, leading up to reading notated music: listening, singing and chanting, audiating and improvising, reading, and writing. Music teachers who neglect the

⁵⁸ Although Fourie’s article deals with sight-reading, meaning ‘the playing of a piece of music at first sight (*a prima vista*) as opposed to reading a piece for performance study, where context-specific patterns and sequences have formed, many of the points raised apply to reading music in general.

⁵⁹ “Like words, musical notation represents sounds – melody and rhythms – and we need to be familiar with some of them for the symbols make sense. It is possible to learn both at the same time, but typically the pace of progress is very slow. Imagine trying to teach a child to speak and read at the same time – with a book” (Suzuki in Berger 2015).

⁶⁰ Although Gordon’s field of expertise lies in music education of pre-school children and not in instrumental teaching specifically, his theories resonate with others dealt with in this chapter, and ultimately points to the ideal of developing musicianship concurrently with teaching the skill of playing an instrument. His viewpoints will therefore be included, in summary, in this study.

important skill of listening will typically start with the fourth ‘vocabulary’, where students are confronted with a book of notation.

It is assumed they are able to silently perceive sounds notation represents. That ability is rarely achieved [...] Only planned guidance in listening can adequately prepare piano students to learn more than press correct keys when reading music notation (Gordon 2015:2).

Rhythmical control in keyboard instruction, specifically organ instruction, is essential. Sensitive expression at the keyboard is hardly possible without a solid sense of metre and, similar to a sense of tonality, can be acquired by listening. This skill can be further developed in the second ‘vocabulary’, singing and chanting, which includes movement. “Without feeling rhythm and letting it out of the body rather than pushing it in theoretically, consistent tempo and meter that support accurate chanting of rhythm patterns are disoriented” (Gordon 2015:3-4). Movement begins with experience of spatial freedom, followed by movement in musical time and, according to Gordon, it is rhythmical independence “that provides for artistic phrasing in contrast to mechanical counting” (Gordon 2015:4).

The third vocabulary, improvisation, implies the unpretentious performing of patterns, phrases, melodies or pieces followed by an introduction of the notation of what was played. This process eliminates tedious theoretical explanations: “Rather than learning to read, students are reading to learn” (ibid.). The improvisation phase offers the opportunity to introduce chord patterns, and a mere vocabulary of three or four chords, consisting of two or three notes, can be sufficient to keep the learner’s interest to either harmonise melodies with, or to improvise with.

Gordon compares theoretical teaching, thus the teaching of note names and associated information, to teaching grammar of language.

It has a purpose, but it should be taught at the right time. It properly (*sic.*) is not taught to give details about what is to be learned but rather to explain the background of what has been learned. Grammar, you know, is

not taught until after students have learned to listen to, speak, think, and read and write a language with comprehension (Gordon 2015:6).

He describes the true ability to read music as bringing practical meaning to notation, and, although he admits that it is valuable, even goes as far as calling it an 'intrusion' on the expressive audiation, in the same way as grammar is an 'intrusion' on creative thought. With the skills of audiation and reading established, Gordon concludes by stating that the writing of music, being the fifth vocabulary of skills, will come as a natural consequence.

Gordon closes this argument for "the thing before the symbol" with Harriet Ayer Seymour's observations on audiation, captured in her article *How to Think Music* in *The New Music Review* which was already published in 1910. Seymour states that a vast amount of time is wasted on thoughtless and thus useless work in music. She aims to motivate those who have merely played music to "think music before playing it" (Seymour 1910), thus stressing the thought before the fact. Though the word 'think' is incapable of expressing the auditive processes of listening and hearing, it seems to be the best word in the English language to describe this process. "It is not what the teacher intends to convey that takes root in the mind of the pupil, but what the pupil understands" (ibid.).

In conclusion, the necessity of early commencement of teaching reading- and sight-reading skills is emphasised by all the writers quoted in this chapter, but stated most explicitly in the article by Fourie, who also notes the correspondence between reading music notation and language:

The teaching of sight-reading should become a component of piano teaching in its own right, much as the teaching of verbal reading skills is a component of early learning in general. Teaching methods and exercises that are designed to stimulate the relevant brain areas and facilitate the creation of appropriate brain maps for sight-reading should be developed and introduced at an early age (Fourie 2004:17).

Fourie (ibid.) quotes Peretz and Hébert (2000:132) from their article *Toward a biological account of musical experience* when confirming the importance of early training, as “the brain space that is allocated to some aspects of music processing can be increased as a result of early training”.

The challenge of addressing both essential areas – that of ‘the thing before the symbol’ as well as early commencement of reading – belongs to the designer of a beginners’ method, but ultimately shifts to the teacher of a beginner.

5.4 Technique

Technique can be defined simply as being able to do what one wants to do at the keyboard when one wants to do it (Jacobson 2006:142).

A synopsis of the development in the approach to teaching keyboard technique since the late 19th century serves to provide perspective on the dynamic nature of teaching methods. Dutch piano pedagogue Wilhelm Kloppenburg published *Overzicht van de Pianomethoden van Deppe af tot Tegenwoordige Tijd (1886 – 1976)* in 1976. This book provides the history of piano pedagogy from the late 19th century up to the publishing date. Kloppenburg quotes the piano pedagogue Tobias Matthay (unreferenced) who once said:

There is no finality on Science, new vistas are constantly opening out, and thus it is probable that we may yet find clearer and clearer explanations of piano technique itself (Matthay in Kloppenburg 1976: Title page).

Kloppenburg (1976:153) sketches the course of development in early piano technique briefly, stating that piano technique was initially dominated by the development of finger work and a one-sided emphasis on anatomy, as is evident in the methods and compositions of Muzio Clementi (1752-1832), Johann Baptist Cramer (1717-1858), Johann Nepomuk Hummel (1778-1837) and Carl Czerny (1791-1857). A reaction against this was a new awareness of the role of the arm,

especially advocated by Frédéric Chopin (1810–1849), and arm weight, as advocated by pedagogues such as Ludwig Deppe (1828-1890) and Rudolf Breithaupt (1873-1945) from Germany. According to Kloppenburg, the Germans overemphasised the role of arm weight and neglected exact finger work (*ibid.*). A combination of these two approaches was developed gradually, with Eugen Tetzl (1870-1936) of Germany leading this movement. However, Kloppenburg argues, technique was still only regarded as a mechanical subject, also by the French, and was bound to change “because technique may never be separated from the music and technical development must always be rooted in the music” (Kloppenburg 1976:153)⁶¹.

The Polish pedagogue Theodor Leschetizky (1830-1915) added a mental dimension to technique which Kloppenburg (1976:153) refers to as “a new element of studying”. Kloppenburg explains the mental processes needed before playing can commence, by stressing that only *after awareness* of the goals to be achieved has been established, the ways of achieving those goals can be considered. For this to be successful, concentration is needed: “The mind has to lead the fingers and not the other way round (Leschetizky in Kloppenburg 1976:63).

Kloppenburg states that psychology was ultimately included into the sphere of music teaching and refers to this phenomenon as “the fashion of our time”⁶², warning that it should not be overemphasized:

⁶¹ Own translation. Original Dutch text: ...*daar de techniek nooit mag gescheiden worden van de muziek en de ontwikkeling van de techniek van de levende muziek moet uitgaan* (Kloppenburg 1976: 153).

⁶² Own translation. Original Dutch text: *De grote mode in onze tijd* (*ibid.*).

Psychology can be an aid in the forming of students, but nothing more than an aid of which the meaning may not be overestimated. Pedagogical intuition is more important in teaching than the knowledge of psychology (Kloppenburg 1976:153)⁶³.

The Hungarian pedagogue Margit Varró (1881-1978), whose theories are discussed comprehensively in Kloppenburg's book, was among the first to synthesize the mechanical approach with the psychological approach. She published *Der lebendige Klavierunterricht, seine Methodiek und Psychologie*, in which she advocates the development of musicianship, and also underlines that the development of aural abilities should be the root of all musical development, including technique.⁶⁴

The development of methodology of teaching technique as offered in methods published in the USA, is discussed in *The Well-Tempered Keyboard Teacher* (Uszler *et al.* 1991:113-114). Methodology and commentary on technical concepts are often offered in the prefaces of these methods or separately in teacher's manuals. Short exercises or studies interspersed among the pieces in the text, or separately in supplementary books, also became the norm. This resulted in a system where a technical concept was practised in isolation and then applied to a piece, rather than to use repertoire to develop specific concepts and/or aspects of technique. One such early method was *Standard Graded Course of Studies* (1892-1894), written by W.S.B. Matthews, in which he offers detailed discussions on technical matters throughout the method.⁶⁵ In *Technic Tales* (1927), a beginners'

⁶³ Own translation. Original Dutch text: *Psychologie kan een hulpmiddel zijn bij de vorming van leerlingen, maar niet meer dan een hulpmiddel, waarvan de betekenis niet overschat mag worden. Paedagogische intuïsie is voor het lesgeven belangrijker dan kennis van de psychologie* (ibid.).

⁶⁴ Varró's ideas will be further discussed in the following section on the development of musicianship.

⁶⁵ An example of such a detailed discussion is the following extract: "In the five-finger position, each finger covers its key. All the finger-joints are curved, so that the entire outer line of the upper side of the hand forms a continuous curve, the fingers being well-rounded. In this position the points do not make a straight line upon the keys, but a curved line, owing to the greater length of some than of others" (Matthews 1892-1894: Preface).

method by Louise Robyn, the technical explanations are “most explicit” (Uszler 1991:113), describing the movement of the hand in single gestures. This method is accompanied by a teacher’s manual with more detailed explanations. In *The Oxford Piano Course* (Schelling *et al.* 1928:55-56) it is recommended that technical development should be rooted in the music itself and that technical ‘drill’ should be confined to the music class and not be given as homework.

James Bastien (1988:142-143, 162), together with most other piano pedagogues⁶⁶, emphasises that continued attention should be paid to the position at the piano, the position or shape of the hands and posture in the early stages of piano tuition. Jeanine Jacobson reiterates this in her piano pedagogy text book *Professional Piano Teaching* when she states that the achievement of technical goals depends on a natural way of playing the piano. She emphasises that the sitting position is of primary importance:

An incorrect posture hampers the achievement of effective hand, arm and finger movements. Natural balance and the alignment of the body are the rudiments of a good posture (Jacobson 2006:142).

Since the 1950’s the use of raised keys in the early stages of piano study became popular, with some methods requiring extended use of the raised keys before the rest of the keyboard is explored (Uszler *et al.* 1991:114).⁶⁷ In these methods the longer middle fingers were developed first, as the use of the thumb and fifth finger, the shorter fingers, on raised keys “is awkward” (*ibid.*). Using the middle fingers first has the advantage that positioning the third finger puts the hand in balance (*ibid.*)⁶⁸. When starting with the three middle fingers at the commencement of individual

⁶⁶ This aspect of the position at the instrument is emphasised by the majority of the organ pedagogues and organists referred to in this study.

⁶⁷ *Bastien Piano Basics* (1985-1986), *Piano Tomorrow Series* (1981) and *Alfred’s Basic Piano Library* (1984) are some of the methods utilizing the raised keys for reading and technical purposes.

⁶⁸ “If the fingers drop onto the keys from above, the third finger, because it is the longest, reaches the key first. As the wrist is lowered, the other fingers assume their places in a somewhat semicircular curve in relationship to the third finger” (Uszler *et al.* 1991:114).

finger movements, the hand can be developed from the weak side to the strong side (using fingers 4-3-2, rather than 2-3-4), which is, Uszler postulates, more natural.

When drumming one's fingers on a table, for example, one notices that the fingers move easily from the fifth to the second rather than in the opposite direction; the thumb is seldom a part of the "drumming" process (ibid.).

The Russian School of Piano Playing (1978), written by Kisell, Nikolaev and Sretenskaya and widely used by young beginners in Russia, delays the use of the thumb and fifth finger. This approach is also used in the American method *The Music Tree* (2000), written by Clark and Goss.

Martha Baker-Jordan published *Practical Piano Pedagogy* in 2003. Designed to be used as a text book by pedagogy students, the work is a "result of pedagogical materials developed by the author during her years of studio teaching" (Baker-Jordan 2003: Preface). Descriptions and examples of exercises for teaching technical movements and concepts indicate her preference for the development of the outside of the hand before the development of the inside three fingers, particularly with very young students. With the thumb and fifth fingers strengthened, the hand will be better supported when the middle fingers start to play. An ideal hand position is obtained from dropping both hands to the side of the body in a relaxed state, then lifting the hands and gently placing them on the keys. The exercises set out in Baker-Jordan's chapter on technique are in an order from easy to complex and should be taught by rote, as the student cannot necessarily read notation yet.

The first exercise recommended is called 'blocked fifths', where the first and the fifth fingers are used to play fifths in a way which resembles 'pushing' down the keys without lifting the fingers or wrist motion. The ideal hand shape is thus maintained. Blocked fifths can be followed up by blocked sixths, but sevenths and octaves

should be practised only by students with hands large enough to maintain relaxed.⁶⁹ An important aspect that is built into Baker-Jordan's blocked fifths exercises are the opportunity to 'prepare' for the new interval: once the first fifth is played, the hand move to the next interval, first resting on the new notes to 'prepare' before pushing down the keys.⁷⁰

Following the exercises for the outside of the hand, the development of the middle fingers is approached. The concept is for the first and fifth fingers to keep the hand in a firm shape, while the middle fingers are free to become more fluent in its movement. Once the middle fingers are well controlled, the blocked fifth and the three middle fingers may be combined to form five-finger patterns, which offer the opportunity to introduce tonality and the concept of keys. The student is introduced to different major and minor five-finger patterns where the teacher may prefer to use only selected keys or all twelve major- and minor keys, depending on the capability of the individual student.

Once the student can play these exercises with ease, the aspect of touch and articulation can be added to the technical training. Three different basic *staccato* touches should initially be mastered, each separately presented, and in the following order: Arm *staccato*, wrist *staccato* and finger *staccato* – progressing from big movements to smaller, more defined movements. The last technical concept explained by Baker-Jordan is the slur, a concept that the author regards as “an important touch, and often overlooked. When not taught at all or improperly, the result is a too-heavy sound that produces unmusical playing” (Baker-Jordan 2003:108).

Uszler (Uszler *et al.* 1991:114) also values the use of larger arm movements in beginners' tuition that starts with *non-legato* touch. Methods that adhere to the raised key-approach often include pieces with clusters, where a group of fingers

⁶⁹ A method that uses this approach was written by Chronister and Kraehenbuehl, called *The Keyboard Arts Method* (1980).

⁷⁰ This 'preparation' for the next note or chord is emphasised by Gunilla Rönnerberg in the teacher's training course, *Suzuki Organ Method* (2014).

play simultaneously, playing with a fist (either on the knuckles or on the side) or playing with only the third fingers of each hand. Pedagogues who advocate this approach in technical development argue that the use of larger movements causes the hand to move in conjunction with the forearm, therefore, to be directed from the shoulder. “Use of larger movements, in turn, encourages and fosters the feeling of arm-weight (and arm-weight release), which is the basis of rich tonal production” (ibid.). This approach is used, for example, in *Music Pathways* (n.d.), a method written by Olsen, Bianchi and Blickenstaff.

For many years practising scales has been accepted as the most essential, sometimes the only, aspect of technical training. According to Kloppenburg (1976:117), Tobias Matthay referred to “the ghost of scales – an examination crime”⁷¹. It was not that he abandoned the playing of scales totally, but his goal was to give scales its appropriate role in a teaching method – not as an absolute tool for developing technique. Bastien’s viewpoint that very few scale passages occur in the literature of the first year of tuition, and therefore the exposure to scales could be minimal⁷², resonates with that of Matthay (Bastien 1988:206). Bastien warns against using scale playing as the only source of technique by quoting Hetty Bolton (1954:61)⁷³ who points out that the development of technique implies more than just practising scales and finger exercises. Dynamics such as *pianissimo*, *fortissimo*, *crescendo* and *diminuendo* as well as the nuancing of tone quality and phrasing should also receive attention.

Bolton advocates two ways of approaching scales namely from musical/theoretical or a technical point of view (Bolton 1954:66). More recent books on piano pedagogy describe the two phases as the introduction of the concept of a scale and ‘building’ scales, and then technically learning to play scales. Thus the technical application

⁷¹ Own translation. Original Dutch text: *Het toonladderspook. (Een examenmisdaad)*. (Kloppenburg 1976:117).

⁷² Bastien (1988:206) believes that a student in his second year of tuition will be more ready to handle the technical requirements of playing scales.

⁷³ Although Bolton’s *On Teaching the Piano* was first published in 1954, it has been reprinted several times until as recent as 1982. This book is currently still on the shelves of at least twelve university libraries in South Africa.

of scales (playing) only comes after the concept has been mastered (understanding) (Uszler *et al.* 1991:115).

In the traditional approach the introduction of scales and the movement of the thumb often happen at the same time, the latter being essential to playing scales. The technique of ‘moving the thumb underneath the fingers’, when introduced simultaneously with scales, starts with “tucking the thumb under the third or the fourth finger” (*ibid.*). The student is soon required to play scales with both hands in similar motion, where the fingering between the two hands most of the times does not correspond. In more recent methods, the movement of the thumb in preparation of playing scales is usually included throughout the beginning phases. Teaching the hand to move over the thumb before teaching the ‘thumb-under’ motion results in a more natural cross-over technique, as the cooperation of the arm and the wrist is more natural in this way⁷⁴ (Paraphrase Uszler in Uszler *et al.* 1991:115).

Recent methodology also tends to avoid teaching specific fingering for individual scales, but rather strive to create an understanding of how the groups of fingers and the alternation of these groups can be similar in different scales. Without defending the attributions made by scales or advising as to when scales should be introduced, Baker-Jordan (2003:110) offers a system for teaching scales. She argues that the principle reason for frustration with scales is the fingering, especially when playing scales with both hands in similar motion. With her system, the fingers work in units (clusters) and the student can clearly see which fingers and units play at the same time. The C, G, D, A and E major and minor scales, for example, will be played with right hand fingers 1, 2 and 3 as a cluster, 1, 2, 3 and 4 as a cluster, etc.⁷⁵ (*ibid.*).

According to Bastien the technical goal for a learner in the beginning stages should be to develop finger co-ordination with the aid of simple exercises, resulting in “the ability to play adequately on a beginning level regarding clarity, evenness and

⁷⁴ This implies that the right hand will first play a scale descending and the left hand ascending.

⁷⁵ A complete chart with fingering for all major and harmonic minor scales accompanies the explanation.

balance of tone” (Bastien 1988:154, 161). Technical training should ultimately result in control and coordination at the keyboard (Bastien 1988:162). The concepts to be mastered in the first year include posture, large muscle motion, *legato* and *staccato* touch, balance between melody and accompaniment, wrist motion for phrasing, thumb movement (turning thumb under or hand crossing over), chromatic scales and double notes (ibid.). Having developed individual finger co-ordination sufficiently during the first year, more sophisticated techniques such as phrasing, dynamic shadings and the balance between two hands, *legato* and *staccato* combined, part playing, scales, triads and inversions and Alberti-bass can then receive attention (Bastien 1988:202).

Finally, the way in which methodology regarding technical development is presented in a method deserves attention. In some methods the technical exercises and explanations are included in the core text throughout the method or alternatively have a collection of exercises at the back of the book. Other methods have the technical training separated in supplementary publications. It is, however, essential that the importance and relevance of technical exercises need to continuously be underlined during the course of the method, as “awareness and application of the technical curriculum is necessary if the use of the method is to achieve the results intended by the author(s)/composer(s)” (Uszler *et al.* 1990:116).

Obviously, numerous definitions of keyboard technique exist, some of them dating from centuries ago. This study’s section on piano technique will conclude with the complete definition of Jacobson, quoted in part at the onset of the section. She includes her definition in the introduction to the sixth chapter of *Professional Piano Teaching*, aptly called *Teaching Technique and Musical Sound Development*:

Technique can be defined simply as “being able to do what one wants to do at the keyboard when one wants to do it”. This implies that technique is not only being able to make the necessary physical moves but is also the ability to play each sound musically. Musical sound results when there is a mental image of both the physical motion and the desired sound. When the mental image is clear and the motion is made efficiently, one can

produce the sound without having to spend hours mastering a particular technical difficulty (Jacobson 2006:142).

5.5 Musicianship

The previous section on technique is concluded with a quotation from Jacobson in which she refers to technique as the product of a mental image. Her definition of technique resonates with many other pedagogues quoted in this study and underlines that the development of skills to conceive a mental image of a piece of music, such as aural skills and harmonic and rhythmic comprehension, is an essential element of a beginners' method.

Margit Varró claimed, as early as in 1929, that piano tuition should be seen as *music* tuition in the first place, and that the knowledge of notes and technical skills may not be the exclusive goal (Varró in Kloppenburg 1976:85). The Russian pianist and pedagogue Heinrich Neuhaus (1888-1964) also emphasised the role of the piano teacher as *music* teacher. He expected his students to really understand the language with which a musical work was written. He wanted musicians to strive to understand the complete vision of the work's logic and structure, its harmonic underlying and its essence. He believed that a pedagogue should first of all be a music teacher who brings the student to an understanding of the musical art, its ideas and emotional content (Kaufman 2007). Ivan Galamian (1937-1981), regarded by some as one of the greatest violin teachers of the 20th century, uses the words 'desired musical intention' in his book *Violin Playing and Teaching* (1962) when he refers to the mental image that the performer is striving towards:

Technical control is having the capacity of controlling mentally and executing physically all of the necessary movements to produce a desired musical intention or interpretation (Galamian 1962:4).

Echoing this, Camp (1981:11) refers to a "mentally conceived image" in his discussion on technical control.

Fourie, in her article on the processing of music notation, claims that the successful sight-reader⁷⁶

can read the score and mentally hear the sounds represented by the symbols. The processing thus involves recognition, understanding and mental transformation into inaudible sounds or auditory images. This ability to hear in the so-called 'inner ear' is very important (Fourie 2004:13).

Jacobsen (2006:60) offers a clear and simple motivation for delaying reading in the early stage of tuition, which would lead to the development of the ability to form an image of what the learner wants to play before he plays it. Jacobsen clarifies the term 'mental image' in a simplistic way, firstly by stressing the importance of early aural training. Playing simple pieces by ear teaches the student to make music and to develop a keyboard sense before learning to read notes from the score. During this process a musical sense can also be developed by attending to tone quality, gradation and other aspects. Jacobsen is of the opinion that reading often hampers rhythmical and musical playing. It must be pointed out though, that it might not be reading *per se* that causes inaccurate rhythmic and unmusical playing, but the lack of reading skills, resulting in insecurity and thus inaccuracy. Excellent readers are usually able to rise to the rhythmic and musical demands of music.

An important aspect of Jacobsen's (ibid.) argument is that attention can be given more readily to posture, hand and finger positions, and movements, when the cognitive processes of reading are absent and thus do not interfere with the playing. She further states that students should have an aural concept of the music by the time they are ready to learn to play pieces from the score. The development of aural skills is certainly of the utmost importance for music making. It must, however, be remembered that the cognitive processes of playing music by ear and that of focusing the eyes on the page when playing, are totally different. Most amateur

⁷⁶ This aspect of sight-reading applies to reading music notation in general, and is not exclusively related to playing a *prima vista*.

pianists do not play from memory (focus on the keyboard) but usually with the music (focus on the score).

In a quest to identify the principle areas of development in piano tuition for beginners in order to build a paradigm for the evaluation of the current status of beginners' material for organ tuition, numerous textbooks on piano pedagogy as well as those for other instruments, were studied. Common to all the referred sources were the areas of reading and technique, but pedagogues often differ on the other areas: Bastien discusses beginners' tuition in terms of reading, technique, theory and repertoire; Camp deals with the development of aural, technical and rhythmical skills and music comprehension; Uzsler *et al.* specify the four areas as reading, technique, rhythm and musicianship; Baker-Jordan's four areas are reading, technique, theory and rhythm; and Jacobson indicate the four areas of development as aural, technique, rhythm and musicality. Under musicality she includes the aspects of aural development, music literacy, creative activities and ensemble playing.

For the purpose of this study, the last section on piano pedagogics will include pedagogues' viewpoints on the development of these interrelated and often overlapping aspects of music education - aural skills, sense of rhythm, music literacy (theory), music comprehension (formal structures) and creative skills such as composition, improvisation and ensemble playing - inclusively under the collective term 'Musicianship'. This term seems appropriate, encompassing aspects of knowledge, style, taste and skills, when considering the following two quotations from Galamian's book on his philosophy on teaching:

From an early stage in a student's development the teacher should try to encourage a personal initiative while at the same time constantly strive to better the student's understanding and to better his taste and sense of style. [...] Among the absolute values⁷⁷ are (a) the necessity of total technical control, and (b) the requisite of completely unqualified

⁷⁷ Galamian distinguishes between absolute and relative values in teaching, with absolute values being the unchangeable, thus not affected by style period or circumstances.

knowledge of the music to be played in all of its details – including a thorough understanding of its harmonic and formal structure. These requirements are obviously timeless (Galamian 1962:4, 8).

Camp (1981: Introduction) argues that musicianship lies at the root of a successful performance and the ability to interpret as he quotes Adele Marcus (1906-1995) from her book *Great Pianists Speak with Adele Marcus*:

Musicianship must serve as the basis of all our interpretations, or the entire structure of a work loses validity and conviction. Without a musician's grasp, a performance usually becomes a series of isolated fragments. Though perhaps technically arresting, or sporadically interesting, the work cannot stand as a solid piece of architecture. A performance must be unified in concept and plastic in contour to create an indelible impression. Musicianship, or the WHY, is the governor of interpretation and performance (Marcus 1979:8).

It is the cultivating of this 'musician's grasp', the 'why' in playing, that needs to be an integral element of beginners' tuition.

Uszler (Uszler *et al.* 1991:116) adds an argument to the above as she claims that the nature of a keyboard instrument lends itself to combining the teaching of instrumental competency with music literacy and functional skills. The concern with teaching music in its deeper consequence and not merely the performance of repertoire is, however, a fairly new one and needs more cultivation within the field of pedagogy.

5.5.1 Development of aural skills

A summary of the history of the methodology of technique is provided by George Kochevitsky in his book *The Art of Piano Playing* (1967)⁷⁸. He mentions articles published by Ludwig Deppe in 1885 in which Deppe advocates the training of the ear. Although Deppe's ideas on aural training involved more of a note-to-note type of listening⁷⁹, it was an important progression in the field of pedagogy, following the mechanical approach established by Czerny, Clementi and other pedagogues of the time (Kochevitsky 1967:8).

Each finger had to work under the conscious direction of the will. He spoke of a mental map of the entire route from the brain to the fingertips and stressed that, together with finger and hands, the mind should practice also. [...] Deppe's chief concern was to awaken a keen sense of tonal beauty in the minds of his pupils. Training the ear went hand in hand with technical training (ibid.).

Camp (1981:11) claims that the ability to hear elements of performance such as pedalling, articulation, nuances and dissonance to resolution, "all within an aural whole", needs to be cultivated from the beginning of piano study. "With simple literature, these individual components can be heard more easily as part of a larger whole" (ibid.).

5.5.2 Development of a sense of rhythm

To substantiate his belief that rhythmic comprehension should be regarded with "absolute importance" (Camp 1981:4), Camp quotes Cooper and Meyer (1960:19) from their book *The Rhythmic Structure of Music*: "To study rhythm is to study all

⁷⁸ Kochevitsky's book, although dated, is still in print and available in digital form. Citations from this book are to be found in numerous current academic documents.

⁷⁹ According to Amy Fay, a student of Deppe, he required of his students to "follow consciously the duration of each tone, to imagine the pitch and volume of the next tone and only then to transfer very carefully from that tone to the next" (Kochevitsky 1967:8).

music". On the importance of a well-developed sense of rhythm, he (Camp 1981:22) also refers to Neuhaus in *The Art of Piano Playing* where Neuhaus emphasises the importance of "rhythmic core" (Neuhaus 1973:31) which, according to him, is the logic of time and of development in time. Neuhaus contends that rhythmic control is an aspect that must be mastered if a student's potential to perform is to be realized (ibid.). Camp confirms this view, as well as the necessity of including this in beginners' tuition:

A student can learn to make music only if a rhythmic impulse is generated in that person and the ear is brought to life. In the initial stages of piano study, musical ideas should be taught through rhythmic and aural concepts (Camp 1981:49).

A most definitive description of musical rhythm is to be found in James Krebiehl's book, *Rhythm, Metre and Syncopation*, published in 1958 and cited by Camp (1981:4):

Movement in time, divided into units which are characterized by the principle of proportional values. These units, through proportion, establish a basic pulse discernible to the mind as regular recurring beats of equal duration (Krebiehl 1958:19).

Rhythmical structure can be explained in the following sequential steps: individual note value, pulse grouping, measure grouping, sub-phrase grouping and phrase grouping. The student should understand the underlying pulse (the basic grouping) as well as the note patterns inside the pulse in order to play with rhythmic authority; the absence of pulse leads to music without forward motion (Camp 1981:8). Camp advises that young students should perceive music symbols as small units that serve as "essential parts of larger rhythmical schemes", rather than as separate notes and markings (ibid.):

In order for a performer to convey a composer's idea to a listener, there must be full rhythmic control, including an understanding of the architectonic qualities of the rhythmic structure, the realization of pulse,

and a synchronization between basic body rhythm and the strong-weak metrical grouping at the mensural or intermensural level (ibid.).

The ‘basic body rhythm’ referred to in this quotation is explained by Camp as being a natural reaction or response of the body in some way at the beginning of a strong-weak beat. It is a physical response to a rhythmic pattern understood on an intellectual level, internally felt and externally expressed in a subtle bodily movement. This response should be nurtured from an early stage, as postponement may lead to problems in the synchronization of these responses in advanced students.

Jacobsen claims that teaching rhythm begins with the understanding that rhythm is a physical experience:

Sound suggests movement, and as rhythm is a major contributor to that sense, rhythmic learning should begin by experiencing it through body movement (Jacobsen 2006:118).

She emphasises that rhythm must be experienced⁸⁰ before any rhythmic playing can be expected. Teaching the learner how to count will not necessarily assure rhythmic playing. Uszler also warns against using “counting out loud” (Uszler *et al.* 1991:109) as the only strategy to teach rhythmical awareness. Although counting in some way is inevitable, “*what* one counts, and *that* one counts, is much less important than what one is *aware of* while counting and/or playing” (ibid.).

5.5.3 Development of music literacy

Camp (1981:3-4) postulates that the communication of a composer’s work can only be successful if it is rooted in a synthesis of knowledge of the style, performance

⁸⁰ In this respect, the more recent writings on piano pedagogy refer to the work of the Swiss music educator Émile Jacques-Dalcroze (1865–1950) on ‘eurythmics’, a term he used for the movement activities in response to listening to musical sound which facilitates learning (Jacobson: 2006:118).

practice and the intention of the composer. The understanding of a composer's score is essential to this knowledge - the interaction of the musical elements, the architectonic qualities of music, especially the rhythmic structure, and all forces that create tension and resolution.

Bastien (1988:154) suggests a simple approach in the first lesson, where for example the tune of *Hot Cross Buns* is used to lead the learner to the discovery of the concepts of melody, rhythm (the slow and the fast sections of the tune) and harmony. He compares a pianist who does not understand his music in terms of key, harmonic changes and structure to a person who can pronounce and read in a foreign language beautifully, but does not know the meaning of the words that he pronounced or read (Bastien 1988:176).

Bastien offers a clear curriculum for teaching theory in the first two years of tuition, which is closely related to his specific methodology. Noteworthy is also his emphasis on the importance of aural training at the presentation of each new theoretical concept: "Each new phase of theory should be accompanied by ear training drills", and he also states that "each new phase of theory should be put to practical use through creative work. This is analogous to children learning spelling words and then using them in sentences" (Bastien 1988:183).

Knowledge of music theory is the basis of musical understanding. It supports the learning process and is one of the building blocks of memorization. The ability to analyse musical concepts such as tonality, intervals and chords, creates a comprehensive view of the music to be learned. This must be a goal for every teacher (Bastien 1988:185).

Uszler (Uszler *et al.* 1991:118–119) underlines the effect of the different reading approaches on the development of a sense of harmony, with its related effect on the ability to harmonize and improvise. The 'Middle C approach' does not require any vertical reading, and as such uses chords as broken chords, with little harmonization and variety in the accompaniment. In methods using the 'multi-key approach', triads are played with set fingers which cause the hand shape to become

a harmonic 'habit'. The chords are mostly identified by their functional names (e.g. tonic, sub-dominant and dominant-seventh). This approach provides accompaniment to melodies from an early stage and supports the development of an understanding of harmony and formal structure. Methods using the intervallic approach to reading introduce chords first in two-note combinations, and later add a third note. The chords are often referred to in figured bass terminology, indicating the formation of chords in terms of intervals above the bass note.

5.5.4 Development of music comprehension

Neuhaus claims that the foundation of the art of piano playing is the comprehension of the content and the artistic image of the music. He states that awareness of the artistic image of music should be stressed from the very beginning of learning to play and read music. It is essential that even the simplest melody should be regarded as an expressive performance, which is in line with the content of the music (Neuhaus in Camp: 1981:21).

Camp (1981:11) refers to the words of Thomas Pierson, saying an understanding of the internal characteristics of music - the basic properties of music such as rhythm, melody, harmony, form - and their interaction with each other should be employed in the articulation of music (Pierson 1963:48-49). Camp (1981:11) also included Erwin Stein's explanation on form from Stein's book *Form and Performance* (1962):

The *elements* go to form the *structure* of the music ... *structure* reveals the music's *character*. The performer realizes the character in a continuous *movement*, by *phrasing* the melody, focusing the *tempo*, and co-ordinating the sections of the form, so that the *architecture* is adequately balanced (Stein 1962:21).

Camp (1981:3) quotes Newman from his book *The Pianist's Problems*, where Newman notes that there is a tendency among pianists to pay close attention to detail, but fail to see the relationship between the large sections, which "constitutes the overall form of the work" (Newman 1974:141).

Form includes whatever binds the music into a unified structure, whether it be tonality, melody, rhythm, or, as is usually the case, a combination of all three [A student] *will* need at least a rudimentary foundation in harmony, which he needs anyway for his daily playing to recognize the tonal scheme of a Haydn sonata or the three or four cadences in nearly related keys that outline a Bach invention (ibid.).

Newman claims that knowledge of harmony helps students to interpret the intensity levels in music – the tensions and resolutions - and that a successful execution of a composer's intentions is rooted in a firm understanding of the work as a whole (ibid.).

5.5.5 Creative activities and the development of functional skills

Uszler (Uszler *et al.* 1991:116) explains the new emphasis on functional skills in the field of piano pedagogy as a result of the increased popularity of piano instruction in classrooms in American public schools at the beginning of the 20th century. This brought about a new focus on music-making as a means of personal expression, and with that a new insight that performance was not the only goal. In the second half of the 20th century this new insight was captured in several method books “that encouraged a closer alliance of performance, functional and musicianship skills” (Uszler *et al.* 1991:117)⁸¹. These methods included music activities aimed at developing reading and rhythmic skills, exercises to develop harmonization, transposition and improvisation in varying amounts and ways. A new emphasis on the method of presenting scales and scale building, keys and key signatures, and harmonic understanding also characterises these methods. Methods using the

⁸¹ Uszler (1991:43) lists the following methods adhering to this ‘new’ approach: Frances Clarke, *Time to begin, Write and Play, Tune Time, Technic Time* (1955); Robert Pace, *Music for Piano, Skills and Drills, Recital Series* (1961–1969); and James Bastien and Jane Smisor Bastien, *Pre-reading Experiences, Reading Books, Writing, Magic Finger Technic* (1963–1966). Although these methods all published the different aspects in separate books, the pedagogical intention was clearly to use them in conjunction with each other (Uszler 1991:117).

multi-key approach generally create ample opportunity for creating accompaniments and improvisation because of its high emphasis on harmonic understanding (Uszler *et al.* 1991:119).

Bastien (1988:185) recommends that theory and keyboard harmony be “interwoven as a combination of both playing and written work during the first year of lessons”. For theory teaching in the second year of tuition, he reiterates that keyboard harmony is essential for pianists, even from a young age, and that theory books that encourage playing are more suitable than those placing the main emphasis on written work.

Baker-Jordan addresses the lack of attention to functional keyboard skills of harmonization, transposition and improvisation. She calls this problem ‘The Black Hole’. Baker-Jordan includes composition as one of the skills, claiming that it is as vital a skill as the others mentioned, listing some of its benefits as being a skill that lasts a lifetime, learning to use compositional tools (with its benefit of comprehension and insight in repertoire pieces) and improvement of notational skills (Baker-Jordan 2003:249). She also includes a quotation from a treatise on the benefits of developing functional skills being aesthetic and musical growth, delivered by Robert Lucas at *The National Conference on Piano Pedagogy Proceedings* in 1984.

Improvisation and composition enhance perceptual awareness; they open us to features in music that may otherwise have gone unnoticed. Having created a melody, we hear melodies in the music we perform and teach with fresh ears. Having harmonized that melody, we become more attentive to the achievements of master composers: their harmonic choices, the way they create tension and release in their progressions, the effectiveness of their chord spacings. Improvisation and composition are an excellent means for bringing students to discover why certain pieces sound the way they do. They teach the ear to make sharper discriminations, to become more attentive to nuance and detail (Lucas 1984).

In conclusion, the awareness of the importance of playing with insight and knowledge of the content of the music has been an aspect that gradually emerged in the methodology of piano teaching, in fact instrumental teaching in general, until the development of skills in aid of this aspect found its way into method books in the second half of the 20th century. The teaching of many of the elements of this area of tuition, interwoven as they are, will largely depend on the insight and awareness of the teacher. The finesse or subtlety of linking certain musical elements in the material at hand at a level matching the learner's susceptibility at a given moment in a lesson, will never be fully captured in the text of a method. However, the inclusion of guidelines, tasks and/or exercises aimed at the development of the skills mentioned, may provide support for this teaching process or serve as a constant reminder to the teacher to remain 'music teacher' first, with the goal to awaken musical intelligence.

If musical understanding could become the pedagogical goal, the majority of students would have the intellectual capacity to perceive and evaluate the internal characteristics of compositions as a basis for interpretation. Developing musical intelligence or a "working knowledge" of the interplay of musical elements is the most important aspect of the training of any music student. Musical intelligence can be developed by teaching the student to perceive not only the melodic, harmonic, rhythmic and formal qualities of music, but also their interdependence (Camp 1981:4).

5.6 Conclusion

Apart from the two main sources mentioned in the introduction, three different sources, published in 1988, 2003 and 2006 respectively, were focused on. All five were designed to be a resource for piano teachers and piano pedagogy students and were consulted to gain perspective on the teaching strategies of the multitude of aspects essential to music education that should find its place in beginners' tuition and, in addition to that, in the training of music teachers. The correspondence in the areas addressed in these sources published over a period of forty years, is significant.

The Well-Tempered Keyboard Teacher by Uszler *et al.* proved to be a comprehensive source on the topic of learning theories and teaching processes and the more recent publications did not reveal significant new insights in these fields. Research in the field of, amongst other, the neuro-processes involved when performing or reading music and psychological factors impacting on musicians and their training, is currently a dynamic field with a myriad of articles being published on a diverse spectrum of topics relevant to beginners' tuition. However, when evaluating currently available methods for organ beginners, *The Well-Tempered Keyboard Teacher* still provides a relevant foundation. Uszler *et al.* expanded on Bastien's work and proved to be more comprehensive on didactical issues than Baker-Jordan and Jacobson.

Camp's *Developing Piano Performance: A Teaching Philosophy*, published ten years earlier than *The Well-Tempered Keyboard Teacher* and reprinted in 1990, also provides valuable insight into the psychological and philosophical aspects of piano tuition and the impact it has on the learner's eventual performance skills, still relevant today.

In this chapter, cognisance was taken of the impact that knowledge of learning styles and teaching strategies should have on the design and development of any beginners' method. Furthermore, the complexities and essential aspects (reading, technique, musicianship) of piano tuition were explored by acknowledging its

historical development and investigating different approaches of presenting these aspects. This would form the backdrop against which the available organ methods for beginners without keyboard proficiency would be evaluated.

6. An evaluation of existing beginners' methods for learners without established keyboard skills.

The evaluation of beginners' courses designed specifically for the needs of students with no previously acquired keyboard skills will be done by investigating the following:

- How do the available courses compare with beginners' courses aimed at students with previous keyboard experience as well as the ideals of widely recognised organ pedagogues?
- Do these beginners' courses pay attention to all aspects of musical development in alignment with the viewpoints of piano pedagogues⁸²?

Research in preparation of this study showed that the beginners' methods listed below could be the most suitable for students with no keyboard experience and/or previous musical experience, available internationally⁸³.

- *Play the organ* (1990) by David Sanger;
- *Organ Tutor* (2003) by Friedhelm Deis;
- *Organo Pleno* (2006) by Christian Ingelse; and
- *Suzuki Organ School* (2006) by Shinichi Suzuki⁸⁴.

⁸² Piano pedagogics has a long and tested history of teaching methods with the goal of comprehensively developing a student with no musical experience technically, theoretically and musically, whereas organ teaching methods mostly concern themselves with the technical and expressive requirements of organ playing.

⁸³ Other methods mentioned regularly on forums and blogs are Wayne Leopold's *First Organ Book* (1995) and *The Organist's Manual* (1985) by Roger Davis. These methods, however, evidently assume keyboard proficiency to some degree.

⁸⁴ The beginners' method for organ based on Suzuki's approach, was developed by Gunilla Rönnerberg and Lars Hagström. Rönnerberg also developed a teacher's training course in 2014, titled *Suzuki Organ Method: Teacher Training Course – Level 1*. The course consists of online videos accompanied by printed guidelines. The presentation of the beginners' course is explained with discussions on the new aspects introduced in each piece.

6.1 *Play the Organ – A Beginner’s Tutor* (1990) by David Sanger

David Sanger intended his organ method, *Play the Organ* (1990) “to encourage those eager to learn the pipe-organ to begin *at* the organ, even if they have no previous keyboard experience” (Sanger 1990: Preface). The method breaks away from a “long-standing tradition that those wishing to learn the organ should first achieve a degree of proficiency at the piano” (ibid.). This method could, however, also be used by students who have already obtained keyboard skills by means of previous piano- or keyboard tuition. Such students could ignore certain elementary stages in the method, depending on their keyboard proficiency. Sanger acknowledges the different stages of physical development that prospective organ students might have, and suggests that younger learners who may be physically too short to reach the pedals focus on manual-playing until they are ready to start with the pedals. An informative outline on how the method should be used is also provided. Sanger recommends that the course be followed with the assistance of an experienced teacher, although the intent was to organise the learning material in such a way that some progress is possible without a teacher (ibid.).

The first five chapters provide a brief description of the basic components of an organ, the position of the body at the console and a description of the console itself. The explanation of the sitting position at the console, supported by clear sketches, is included on a level that could easily be interpreted and understood by beginners of all age groups. A description of the console explaining draw stops, tab stops, the swell pedal and thumb- and toe pistons as well as the shape, sound and pitch of various types of pipes are provided in informal style. The correct terminology for the components of the organ, however, is used throughout. Sanger offers supplementary advice on practical issues such as finding an organ to practise on and security issues that might be applicable to the building or room where the organ is situated.

When considering the pedagogical works discussed in previous chapters, the inclusion of these first five chapters is of extreme importance. The information offered by Sanger functions as an overview for a basic technical understanding of the instrument rather than to influence an interest in registration, but the explanatory presentation might be in line with the needs of a neophyte at the console. The introductory subject matter could be presented to a younger learner over the course of a few lessons, but a more mature beginner may be able to do this initial exploring of the instrument on his own in one session and only refer back to certain sections when necessary.

In chapter six the concepts of the stave and the treble- and bass clefs are explained. The notes in the treble clef, ranging from c' to g'' , are shown on the stave, ascending from Middle C, while the notes of the bass clef are shown descending from Middle C. The concepts of octaves and the repetition of notes at different pitches are explained. In order to first introduce the learner to the sound and physical experience of repeating notes in different registers, the teacher could attempt to integrate the location of notes on the keyboard with the theoretical aspects, as these two aspects (the location and the writing of notes) are dealt with in quick succession (on the same page). However, no guidance on this didactical issue of “the thing before the sign, the experience before the fact” (Uszler in Uszler *et al.* 1991:57) is offered by the method. The theoretical explanation of note names is followed by a list of note values and rests, covering from a breve to a semiquaver, as well as some basic time signatures ($\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{2}$, $\frac{4}{4}$ and $\frac{2}{2}$). Only a few explanatory comments accompany this list, and Sanger specifically indicates that the student should “not expect to understand all this immediately” (Sanger 1990:9) and rather refer back to this information when necessary.

The last section of the introductory chapters, ‘Beginning to Play’ (Sanger 1990:10), includes a photo of a good hand position, a sketch with numbered fingers and a discussion on the action involved in playing a note, touching on the subject of attack and release. The beginner is then required to play an exercise by reading staff notation, first with the right hand, and then with the left hand.

Fig. 4 Five-finger exercise⁸⁵

To play with a steady pulse, the student is advised to spend two seconds on each crotchet, and then gradually increase the tempo.⁸⁶

The aspect of touch is introduced in a simplistic way in this early stage:

Try different touches, e.g., playing with gap between each note and varying degrees of gaps in order to hear and feel the differences, but do not allow much hand movement. Use the fingers! Eventually try playing completely *legato* (Italian term for 'smooth') without any gap at all between the notes, but be careful not to blur by allowing them to sound together (Sanger 1990:11).

Eight exercises are provided to introduce a selection of time signatures, using note values ranging from a crotchet to a semibreve. The exercises are based on the same five notes of the first exercise, but in different patterns for separate hands. Sanger (1990:12) suggests that these exercises be played *legato*, resonating the views of pedagogues discussed in chapters two and three, that manual playing should begin with *legato* touch.

The eighth exercise requires playing with the hands together, the left hand imitating the right hand after two beats – thus initiating contrapuntal playing at this early stage.

⁸⁵ Sanger 1990:11

⁸⁶ The use of 'seconds' in the learning of note values is not generally used in beginners' methods. Sanger only uses this concept of 'timing' a note value in the early stages of reading. Although the concept of using seconds to time a note seems 'unmusical', it does link the aspect of duration to a concept that the learner is already familiar with.

Fig. 5 Five-finger exercise, both hands play together⁸⁷

The average student without any previous keyboard experience may find this technically too demanding. For the complete newcomer to a keyboard instrument, the previous exercises will require reading note patterns with intervals, interpreting time signatures and playing notes with a specific duration. This must be done while technically controlling the fingers and being encouraged to “feel a slight accent as he plays the first note in each bar” (Sanger 1990:12). This imitative playing might be introduced at a later stage, after the two hands have worked together in a more simplistic manner – for example playing in mirror image as is often done with the ‘Middle C approach’ - and the learner has grown accustomed to reading two staves simultaneously.

The eight exercises that follow not only move away from the five-finger position and address more advanced fingering techniques, but also introduce notes on ledger lines, a new hand position for the left hand⁸⁸ and reading of all the notes on both

⁸⁷ Sanger 1990:13

⁸⁸ In the previous eight exercises the left hand had to play on a C major five-finger position, but the following three exercises resemble the exercises used in the ‘Middle C approach’. The following four exercises are all placed in the C major five-finger position again, followed by two exercises starting on middle C and playing through all the notes on the staff. Although this eclectic approach could be stimulating to a mature or musically experienced player at the keyboard who is familiar with music notation, a beginner who is adapting to reading and playing concurrently might be confused with the changing of hand position and the new notes presented with every exercise.

staves. Three exercises require fingers crossing over the thumb with the third exercise consisting of seven repetitive patterns over fifteen measures.

Fig. 6 Exercise involving passing over the thumb, mm. 1 - 4⁸⁹



have to be repeated on a regular basis, or supplementary exercises will have to be used. The inclusion of the third finger, held throughout, in the third exercise will also contribute to stabilising the hand. The last exercise in this section extends the hand beyond the five-finger range, and includes finger crossing that reminds of fingering specifically related to the performance of early music, where the third finger in one measure, and in the following measure the fourth finger is crossed over the fifth finger. However, no reference is made to the purpose or practical use of such fingering.

Fig. 8 Holding notes whilst exercising other fingers, extending beyond five-note range⁹¹



The aspect of touch is addressed by an explanation of *staccato*, *détaché* and *legato* with one exercise for each hand that should be played “in three different ways, using the suggested touches” (Sanger 1990:17). The chapter is concluded by the C major scale over two octaves, in notation with exact fingering. Although the learner has been prepared for playing over a larger range of the keyboard and for crossing of fingers in previous exercises, a scale over two octaves at this stage might be an indication that the technical expectancy is progressing too fast. When considering the views of piano pedagogues on scales, the presentation of the C major scale at this point may be questioned. Technical development and specifically the development of touch might be better served with shorter pieces that also require some initial musical insight. This concept of presenting technical development within pieces would adhere to the principle of first experiencing something and then defining it. For example, the *cantabile* character of a musical line or phrase in a piece of music could be experienced before the *legato* touch is explained or attempted. To experience musical concepts concretely, will lead to the concept being “recognized and remembered” (Uszler *et al.* 1991:56) more quickly and

⁹¹ Sanger 1990:16

certainly. The current discourse in teaching scales also advocates that the musical or theoretical concept of scales is introduced before the actual technical training begins.

The ninth chapter provides the student with guidelines on effective and constructive practising. In this respect, Sanger's experience as a teacher is invaluable⁹². His suggestions are presented in a conversational manner and could be easily understood by someone not accustomed to the more rigorous practising schedules of a full time music student. He recommends short but frequent practice sessions:

In the early stages, practising little and often is the most productive. If you practise for too long your powers of concentration may reduce. If you practise once per week you may find you are spending most of your time trying to remember what you learnt last week! (Sanger 1990:19).

The first exercise in chapter ten, 'Playing in 2 parts (manuals only)', is a repetition of the first exercise where the student was expected to play with the hands together (Sanger 1990:13). This time the student is encouraged to play the exercise on two manuals for variety in sound, as well as with the application of different touches, namely *détaché* and *legato*. In the next two-part exercise the hands need to move to a new hand position where the thumb of the right hand starts on D and the thumb of the left hand on A.

Fig. 9 Playing in two parts⁹³



⁹² Sanger was professor of organ at the Royal Academy of Music in London, guest professor at several other universities, Fellow of the Royal Academy of Music since 1985 and was appointed as president of the Royal College of Organists in 2008.

⁹³ Sanger 1990:19

This exercise provides little aesthetic qualities and would rather result in a two-part reading exercise than in making music necessarily.

The two-part exercises are interrupted by an explanation of accidentals in the score and the playing of raised keys. The author approaches this important theoretical issue of music notation in a fairly non-academic manner, but risks being not thorough enough. He does, however, mention that this is a complex aspect which should be studied thoroughly at a later stage. The way in which the concept of raising and lowering notes with flats and sharps is directly related to playing on 'raised keys', is theoretically ungrounded. In the piano methods discussed in chapter four, playing on 'black keys' (raised keys) is regarded as a specific technical aspect. In addition to these two new aspects, namely accidentals and playing on raised keys, the term 'interval' is explained, as well the use of accidentals in music notation (i.e. retaining its status within a measure, but repeated after the bar line), timing of dotted notes in a rhythmical pattern and the *fermata*. The introduction of three new concepts within three sentences and only two short examples in notation to illustrate these concepts could not be didactically founded. The learner is exposed to new information continuously without the opportunity to fully internalise these concepts, without listening to the effect of the new notation symbols and without experiencing how these aspects fit into the context of a piece of music. When considering Uszler's discussion on the process of teaching (Uszler *et al.* 1991:52-70), its different phases being motor skills (playing), intellectual skills (reading and counting), cognitive strategies (problem solving) and attitude (motivating), the teacher will have to adapt and supplement the material offered by Sanger in this section in order to realise a complete teaching process on these aspects.

A brief discussion of key signatures follows and only then the student gets the opportunity to integrate the new knowledge by practising a chorale melody, *Ein feste Burg ist unser Gott* (Luther 1528), set in D major within a range of an octave. Yet another theoretical device, the repeat bar line also is included.

Eight two-part exercises offer music that progress from easy to complex rapidly, most of which might be experienced as musically pleasing by the learner. Important learning areas receive attention in these twelve pieces: theory (the introduction of key signatures), rhythm (the addition of counting), touch (in the ninth piece the quavers should be played *détaché* and the dotted minims and crotchets should be played *legato*), formal structures (concepts such as canon, variations and phrases) and tonality (introducing a minor key in the eleventh exercise). Different technical aspects of two-part playing are addressed by these exercises: playing in similar motion and in contrary motion, canonic entries by the left hand, imitation between two hands, one hand having to play repeated notes while the other hand plays *legato*, and a combination of above techniques at short intervals.

Fig. 10 Exercise for playing *détaché* and *legato* simultaneously, quavers to be played *détaché* and other notes *legato*, mm. 1 - 2⁹⁴



Sanger proceeds to explain relative key signatures with notated tonic triads of each major key and its relative minor key. However, he refers to an interval of a minor third without defining it.⁹⁵ The chart of triads is followed with an illustration of transposition: *God save the Queen* and the carol *God rest you merry Gentleman*, both notated in three different keys.

⁹⁴ Sanger 1990:25

⁹⁵ The term interval was defined in the section on accidentals as “the distance between two notes” (Sanger 1990:20).

Fig. 11 Exercises in transposing: *God save the Queen*, mm. 1 - 2⁹⁶

Seven two-part hymn arrangements follow, incorporating the different techniques necessary to develop contrapuntal playing, such as hands moving in similar motion, two melodies sounding simultaneously, imitative entries by the second part and a counter melody against a *cantus firmus*. The last two hymn arrangements are extended compositions of eighteen and twenty measures respectively, including a chorale variation on *Liebster Jesu, wir sind hier* by J.G. Walther.

Pedal playing is introduced in chapter eleven as 'Playing with the feet – pedalling'. In the introduction to this chapter, Sanger states that students who cannot physically reach the pedal board could pass this chapter and return to it at an appropriate stage. Advice on appropriate organ shoes is also offered. The two basic different techniques of pedalling, playing with toes alone and playing with toes and heels, are discussed and also put into historical performance perspective. Illustrations and a discussion on the two basic kinds of pedal boards, straight and radiating, prepares the student on what to expect from different instruments. Although the learner is encouraged to aim to play pedals "without looking at all" (Sanger 1990:36), a method in finding keys without looking is offered only at the end of the section of pedal exercises. Sanger suggests "feeling between the groups of 'black' keys" (Sanger 1990:43).

A discussion on a proper sitting position when playing pedal parts as well as the roles of the ankle joints and the legs respectively precedes the first set of fourteen

⁹⁶ Sanger 1990:28

pedal exercises. These exercises should be played with toes only, initially with *legato* touch. They include intervals from a second to a sixth in different combinations, in note values that range from a semibreve to a quaver. Five different time signatures and six different key signatures are used, and as from the seventh exercise the learner is advised to “try out different touches” (Sanger 1990:38) and “experiment with different registrations to achieve different dynamic levels” (ibid.) The combination of registers for the German Baroque *Organo Pleno* is given, indicating that Sanger is acknowledging the introduction of certain aspects of style-specific performance practices in beginners’ tuition. The tenth exercise is in G major and requires the learner to play F-sharp - a raised pedal.

The next eight exercises, introducing playing with toes and heels alternately, are more complex in terms of both reading- and technical requirements. Brock (1997:66) argued that toe-playing, as required by early music, simplifies pedal playing as well as the development of co-ordination between manual- and pedal playing, which raises the question of the validity of Sanger’s addition of toe-heel playing at this early stage. One of these exercises is in C minor, requiring the learner to read a key signature of three flats. Another is in $\frac{3}{4}$ time with each measure consisting of six quavers, grouped together, for five continuous measures, and another is in $\frac{6}{8}$ time with only quavers for most of the exercise.

Fig. 12 Pedal exercise in C minor, mm. 1 - 2⁹⁷

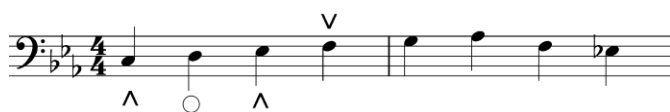
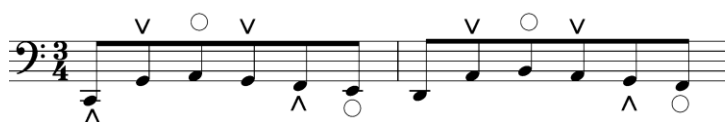


Fig. 13 Pedal exercise in $\frac{3}{4}$ metre with continuous quavers, mm. 1 - 2⁹⁸



⁹⁷ Sanger 1990:41

⁹⁸ Sanger 1990:41

Fig. 14 Pedal exercise in $\frac{6}{8}$ metre with continuous quavers, mm. 1 - 2⁹⁹

The last two exercises remind of the multi key approach used in piano pedagogy, each moving through the first tetrachord of nine different keys. Reading these exercises with its multitude of accidentals in combination with the technical requirements of playing *legato* with toes and heels might be challenging at such an early stage of organ playing. Playing two adjacent raised pedals with one foot, the first key with the one side of the foot and the second with the other side of the foot, is also expected.

Fig. 15 Exercise for pedalling with toes and heels, mm. 1 - 4¹⁰⁰

The multi key approach would be an appropriate approach for organ tuition, aiding the development of transposition- and improvisation skills which are important aspects. However, such a complex concept could first be introduced in manual playing and with clear explanation. The two exercises in question could be less intimidating if the multi key approach had been implemented earlier to establish a sense and knowledge of key and key signatures.

The following section of the chapter on pedalling, 'Left hand and pedals together', is emphasised by Sanger:

It is necessary to spend time mastering the art of gaining independence between the left hand and pedals. If this important study is omitted and

⁹⁹ Sanger 1990:15

¹⁰⁰ Sanger 1990:42

both hands and feet are attempted together at this stage, there will be great difficulty in keeping the left hand to its own part (Sanger 1990:43).

The first exercise is a simple composition and easy to read, but the progress towards more complex exercises is extremely fast with the third exercise containing numerous accidentals, the fourth with repeated notes in the pedal part and the sixth a twelve-measure piece with added triplets to contribute to the rhythmical and theoretical complexity.

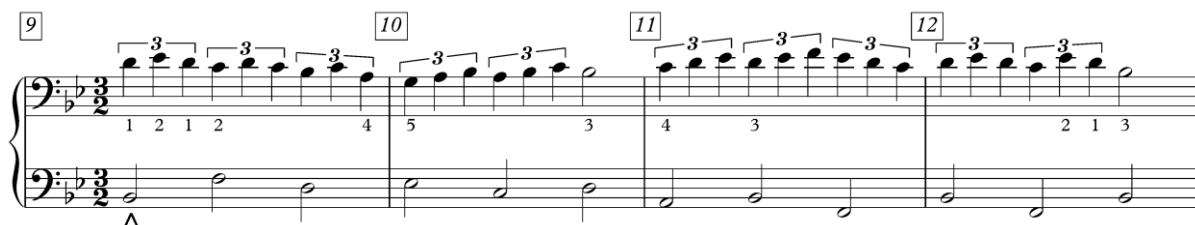
Fig. 16 Exercise for left hand and pedal with accidentals¹⁰¹



Fig. 17 Exercise for left hand and pedal with repeated notes¹⁰²



Fig. 18 Excerpt from exercise for left hand and pedal with triplets¹⁰³



¹⁰¹ Sanger 1990:44

¹⁰² Sanger 1990:44

¹⁰³ Sanger 1990:45

The seventh to eleventh exercises are compositions of between sixteen and thirty-five measures, including double notes, numerous accidentals, ornaments, two-part playing by the left hand, left hand-parts notated in the treble clef as well as phrase marks, tied notes and music terms.

With this section being vital to “mastering the art of gaining independence between the left hand and pedals” (Sanger 1990:43), a more gradual approach could be beneficial to the establishment of this ‘organ-specific’ skill. The methods of Gleason, Peeters and Ritchie and Stauffer, aimed at organ beginners with keyboard proficiency, begin with the development of independence between right hand and pedals, and then proceed to the left hand and pedals, with many of the exercises designed to be played by either the left hand or the right hand with pedals. This approach of developing the independence of hands and feet gradually would be even more appropriate to students who are inexperienced at the keyboard, and the beginner using Sanger’s method could benefit from consulting additional material for this technical aspect.

The opening measures of the eleventh exercise illustrate the complexity of these exercises for left hand and pedals:

Fig. 19 Exercise for left hand and pedal, left hand playing two parts, mm. 1 - 4¹⁰⁴



The last two pieces in the section for manual-playing are both two-part chorale variations: *Liebster Jesu* by Walther and Luther’s *Ein feste Burg*, where each part is written on a staff of its own. These pieces prepare the student for the next essential aspect of development in manual technique, namely playing in three- and

¹⁰⁴ Sanger 1990:51

four parts, addressed in chapter twelve.¹⁰⁵ The first piece is a three-part arrangement of the German chorale melody *Ach Gott und Herr* (1625), where the middle part is divided between the two hands, as well as between the two staves.

Fig. 20 Exercise for three-part manual playing, mm. 1 - 3¹⁰⁶



Although the flow of the middle part is indicated by lines between the two staves, this is already an advanced theoretical and technical concept, especially for the student with no previous keyboard experience. The next four pieces, one by S. Scheidt and three by Walther, are however much easier to grasp on a theoretical as well as on a technical level. The contrapuntal lines are clear and with the reading less challenging, the focus can be on a better understanding of counterpoint, as well as the technical ability to play more than one musical line with one hand. This section is concluded with nine short *Versi*, placed in historical perspective, which provide the necessary opportunity to develop contrapuntal skills including imitative entries of the melody and the division of a melody between two hands. The three-part arrangement of *Ach Gott und Herr* (the first chorale in this section) could be within the capability of the student after mastering practicing the *Versi*.

Chapter thirteen, 'Both hands and feet combined', provides music for both hands and feet. The sub-heading for this chapter is 'Trio-playing', which the author calls "the ultimate in independence, with the right hand, left hand and feet playing a line of music each" (Sanger 1990:61). He advises the student extensively on good practising methods and routines. Three eight-measure phrases in three parts with

¹⁰⁵ Concern about the progression of standard of the exercises and pieces for manuals has been expressed. A discussion on the aspect of three- and four-part playing will continue accepting that the student has acquired the technical ability to play these two-part chorales comfortably.

¹⁰⁶ Sanger 1990:52

at least one part in semibreves, are followed by three compositions of which the last, the slow movement of a sonata¹⁰⁷ by Telemann, is thirty-five measures long. Once again, the progression from simple to more complicated pieces in terms of the technical expectations and the theoretical insight needed to perform these pieces happens very fast. The necessity to use this method in combination with additional supportive material becomes even more apparent.

The next four pieces are four-part fugues. Although the standard of these fugues are better suited for a beginner student in comparison to the last three three-part pieces, the concept of four-part playing would generally be considered too advanced for inclusion in the first volume of a method aimed at beginners without keyboard proficiency.

As previously discussed, organ pedagogues regard fingering techniques with the purpose to obtain fluid *legato* lines as vital. Exercises to develop techniques such as combining detached notes with *legato* lines in one hand, finger extension, finger independence, finger *glissando* and finger crossing are, for example, provided by the methods of Gleason, Peeters and Ritchie and Stauffer. The lack of such exercises in preparation of polyphonic playing in this method should be addressed by consulting other methods to ensure the development of a proper technique for organ playing. The repertoire in the first volume of Sanger's method includes pieces, especially the three- and four-part manual pieces, which the beginner without previously acquired keyboard skills might not be equipped for.

The remaining part of the first tutor is dedicated to supplementary exercises. The added exercises for manual-playing include a finger exercise for right- and left hand, a chromatic scale, twelve major-, twelve melodic minor scales and twelve major arpeggio's, all notated with supporting fingering. The lack of exercises for finger techniques as advocated by organ pedagogues could have been addressed in this chapter, rather than relying only on scales necessarily. The approach of, for example, Marsden Thomas' method could be beneficial here, as she provides

¹⁰⁷ No reference number is provided.

exercises in a separate chapter with references to the appropriate exercise within a piece, should a required skill be necessitated by a piece in the repertoire. Additional pedal exercises of a fairly advanced standard are also provided.

Six additional pieces, varying in standard from fairly easy and suitable for a beginner's course to complicated, are included in this chapter. The repertoire in this section shows a strong emphasis on chorale preludes and consists predominantly of Baroque compositions with only three works composed by Sanger and two works from the 19th century. The pieces are accompanied by useful practical suggestions on registration and information on the composition itself, reminding of the method of Marsden Thomas. The level of technical facility, theoretical insight and musicianship required to do justice to these pieces from the organ literature, however, might only be within the reach of a beginner at the keyboard if the beginner has previously acquired music skills and mature intellectual skills.

Two repertoire lists with suggestions for further study, one for manuals only and one for manuals and pedals, are provided as well as suggestions for further reading, a glossary on basic organ terminology, a guide to registration and a sketch of the layout of a Victorian organ to complete the overview on organ building.

Sanger concludes with the following words:

The number of musical examples to provide in a volume such as this is always difficult to judge. Some students may need many more works to study at a particular level, and a good teacher will know where to find works of the appropriate standard (Sanger 1990:111).

Despite the inclusion of additional learning material there is still not sufficient opportunity for development of basic skills. The lack of guidance as to how to incorporate these addenda in the course is a point of concern. The lists at the end of the tutor are extensive but lack guidance on the standard of the works.

It is not only the “number of musical examples” (ibid.) that raises concern, but the lack of exercises specifically aimed at requisite technical abilities for an organist is a shortcoming of this method. The absence of developing finger techniques required for organ playing, specifically the *legato* touch as required by Sanger, leaves the learner unprepared for the requirements of the pieces. To attempt to play an exercise or piece without being equipped, technically and theoretically, to grasp and manage it, may lead to discouragement. The progression to complex work is also not gradual enough and would require numerous other resources. In her review of Sanger’s method in *The Diapason*, Sally Cherrington also commented on the pace of the exercises and the introduction of new concepts being too rapid (Cherrington 1993:8).

The many compositions from the early organ repertoire provided an opportunity to refer to style-specific performance practices in an elementary way. Cherrington claims that Sanger attempted to “incorporate some aspects of performance practice scholarship, but at a basic level” (ibid.). Information was provided, but compared to other methods earlier discussed the presentation of this aspect leaves room for further development.

The student who has no keyboard experience will experience difficulty in following this course without the extensive use of additional material, more focused on the development of technical and theoretical or reading skills. A mature learner with developed intellectual skills and elementary musical background (knowledge of music theory and harmony) might benefit from this method. Steyn (2010:82) also claims that the method is not suitable for younger learners whose reading abilities are not fully developed. As a comprehensive tutor adhering to the principles of organ and piano pedagogues - that is to develop technical-, theoretical- and aural skills as well as musicianship - there are too many aspects of beginners’ tuition lacking.

6.2 *Organ Tutor* – Volume I (2003) by Friedhelm Deis¹⁰⁸

The New Apostolic Church is known for its structured and active music ministry. The youth are often encouraged to take part in musical activities such as choir singing and mastering instruments which include all instruments of the symphony orchestra, the wind band as well as keyboard instruments. Many organists, specifically in South Africa, are introduced to the organ through this initiative.¹⁰⁹

German New Apostolic musician Friedhelm Deis produced recorded organ lessons and also compiled a teaching method for organ beginners without any previous music tuition.

The method consists of three volumes that will lead a student without any prior keyboard or theoretical knowledge to master the pipe organ, electronic organ or harpsichord. The student is introduced not only to the technique and practice of keyboard playing and solo repertoire, but also in the skill of accompanying a congregation (Ober in Deis 2003:Foreword). *Organ Tutor* breaks away from the conventional notion that organ tuition can only commence after establishing a piano technique. Hermann Ober states in the Foreword as follows:

The first in this series of three volumes is designed for those without previous knowledge of music. As such it may be regarded as a direct concept of learning the organ in contrast to the conventional roundabout method involving initial study of the piano (ibid.).

The teaching material in Volume One is aimed only at manual playing, with Volume Two incorporating pedal playing and Volume Three consisting of selected chorale preludes from the standard organ repertoire. The course is designed to also be

¹⁰⁸ The evaluation of this organ method was done on the translated edition by Thomas Ball (2003). The original German edition, *Orgelschule Band I*, was published in 1970 by Friedrich Bischoff, Frankfurt am Main, Germany.

¹⁰⁹ This kind of intervention in the education of a child, specifically music education, by a church would adhere to a theory of Vygotsky, who postulated that “cognitive processes are the result of social and cultural interactions” (Vygotsky in Bunce n.d.:1).

suitable for students who work without a teacher and recordings of some of the exercises are available for such students (ibid.).

The first three pages of Volume One contain pictures of a good sitting position and posture at the organ console, the hand position and numbering of fingers, each supported by explanatory notes. This is followed by basic information on pipes and pipe lengths as well as a few informative tips on constructive practising habits. Staff notation is introduced with a stave and five semibreve notes around Middle C in the treble- and bass clefs. Three exercises in which the student should read and play these notes follow. Registration is recommended from the first exercise in this tutor, creating an awareness of tone colour.

The concept of time and metre is explained in one paragraph, beginning with note values (semibreve, minim and crotchet) and ending with time signatures as well as the concept of the strong and weak beats of duple and triple time. Deis refers to this as “emphasising the first beat” (Deis 2003:15), and as “greater stress being applied on the first beat” (ibid.). He explains the concept further in a footnote:

Applied to the organ, the terms stress, emphasis, etc. will convey little if anything to the student since, unlike the piano for example, no matter how hard the keys of an organ are struck, the volume of tone will remain unchanged. Nevertheless the student is urged to develop the habit from the outset of making a mental note of such points of stress, this being an absolute necessity in acquiring a sense of rhythmic appreciation (ibid.).

Three reading exercises on these three introduced note values are followed by three exercises combining the five familiar notes and the note values, as well as the corresponding rests. The range of notes is extended to five notes with each hand, resembling the traditional ‘Middle C approach’. Of the nine exercises for those notes, four are hymn tunes of which the most might be familiar to the student.¹¹⁰ By

¹¹⁰ This tutor is designed for use in a specific denomination, The New Apostolic Church. An advantage would be that the hymn tunes will be familiar to the learners.

the end of these nine exercises the notational and theoretical aspects of double bar lines, repeat signs and the dotted minim have also been introduced. The learner is required to read from the grand stave from the beginning of tuition, and playing with both hands together is introduced on a level that would be suitable for younger as well as more mature learners. In the first two pieces requiring both hands to play simultaneously, the hands play in mirror image. The second piece, *Gott ist gegenwärtig* (Tersteegen 1729), is an example of a hymn tune that could be played by a beginner organist:

Fig. 21 Exercise 9: *German Hymn Tune*¹¹¹



The third piece contains two measures where the hands play in similar motion with a descending second in the right hand- and a descending fourth in the left hand parts, which might be considered as challenging at this stage of method.

Fig. 22 Exercise 10, mm. 1 - 4¹¹²



The fourth piece introduces polyphonic playing in an elementary way with the left hand entering piece with an imitation of the right hand after one measure. The two hands play in mirror image again, placing the piece within reach of most beginners.

¹¹¹ Deis 2003:17

¹¹² Deis 2003:17

Fig. 23 Exercise 11, mm. 1 - 4¹¹³

The range of notes is extended by introducing a five-finger position on C for the left hand – thus moving away from the ‘Middle C approach’. Technical demands on playing with two hands together is increased when playing in similar motion, as well as playing repeated notes with one hand while playing consecutive notes with the other hand, is required. The pieces are still in C major with simple rhythmical patterns. This ‘lesson’ in C major, covering two pages, consists of a sketch of a keyboard indicating the notes that will be used, the notes to be used on the grand staff, two reading exercises on the new notes and four pieces based on the new notes and hand position. The theoretical concept of the dual function of the semibreve rest and *staccato* notes are also introduced by way of a brief explanation between the pieces.

This ‘lesson plan’ is repeated in G major, adding quaver notes, followed by D major, where the first raised note, F-sharp, is introduced.¹¹⁴ Shorter lessons in E minor and E major, F major, A minor and A major follow¹¹⁵ – this method of introduction of new aspects paves the way to introduce the concept of tonality, keys, key signatures and scales. By the time these concepts are formally presented, the learner would have experienced it and giving these concepts names would be the final step in the learning process. This seems ideal, but the five-finger position on E, requiring the learner to read four accidentals, might pose to be too demanding for some learners,

¹¹³ Deis 2003:18

¹¹⁴ The F-sharp was not required in the lesson on G major, as only the five-finger position is used and the leading note does not appear in the five-finger position of G major.

¹¹⁵ The terms ‘major’ and ‘minor’ are not used by Deis, but by the researcher in her interpretation of the method. The aspect of major- and minor tonality is also not explained – it seems that this approach is a way of organising the learning material in order to introduce new notes and concepts in a gradual way and providing opportunity for a learner to become familiar with certain groups of notes.

being only the thirty-first exercise in the tutor. After thirty-six pieces and exercises, the technical issue of “passing fingers under and over” (Deis 2003:32) is presented, enabling the student to play scale passages. The term ‘scale’ is not used until later in the tutor, but a scale over two octaves is presented as a musical piece. Hymn tunes and folk melodies are alternated with technical exercises, providing ample opportunity to establish and develop reading skills, technical skills and theoretical understanding.

In the forty-fifth piece of *Organ Tutor*, a *caesura* or ‘breath mark’ is added to the melody, indicating that “a slight break is to be observed, of sufficient duration as to be just perceptible” (Deis 2003:35). The subject of phrasing is thus introduced in a logical manner.

Compound time is explained, followed by a technical exercise consisting of sequences of a three-note pattern in the form of ascending- and descending scales. The word 'sequence' is used in the text, but not explained. The word 'scale' is also used, but the concept is explained theoretically on the following page.

Fig. 24 Exercise 48¹¹⁶



The scale of C major is notated over two octaves, with fingering for both the right- and the left hands. The author's comment, "Keep the hands an octave apart!" (Deis 2003:38), indicates that the learner should attempt to play this two-octave scale with both hands. In piano pedagogy, scales are usually first played with separate hands over one octave, followed by playing a scale in contrary motion (due to the mirror image of the fingering used). Playing of scales with both hands in the same

116 Deis 2003:36

direction in this sense can be considered as challenging, which raises concern about the inclusion of this exercise at this point. The scales of C-, G-, D-, A-, F-, B flat- and E flat major are presented with a sketch and in notation, accompanied by a performance piece in each new key.

Chordal¹¹⁷ playing starts only with the sixty-ninth exercise, with the left hand playing two notes simultaneously. This leads to simple two-part playing within nine pieces - some of them exercises, others performance pieces or hymns. The third piece including chordal playing, exercise seventy-one, does imply two-part playing, but this piece seems out of place in terms of difficulty. The left hand is required to play a bass line with mostly long note values combined with a melodic tenor line moving in crotchets. The piece falls into the category of contrapuntal playing rather than chordal playing.

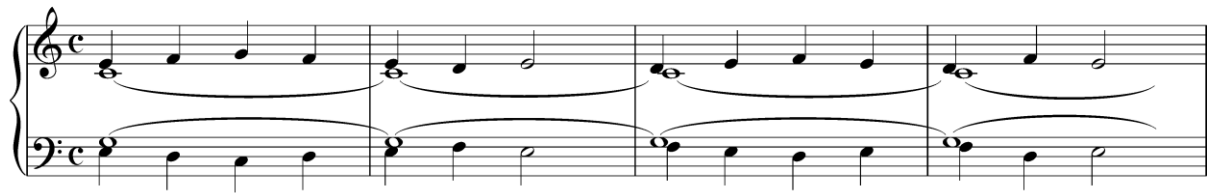
Fig. 25 Exercise 71¹¹⁸



The following exercise develops the skill of holding a key with one finger while the other fingers of the hand plays. This, according to piano pedagogues, serves to strengthen the outer fingers and stabilise the hand while inner fingers are playing.

¹¹⁷ The term 'chordal playing' is used in the English translation. Although two notes played simultaneously are not necessarily referred to as a chord, the harmonic intervals in the music serve as preparation towards chordal playing.

¹¹⁸ Deis 2003:47

Fig. 26 Exercise 72, mm. 1 - 4¹¹⁹

Consequently, intervals are explained and followed up with technical exercises in double thirds. The given fingering of these exercises requires an advanced technique, as the fingers of one hand should work with independence, flexibility and strength which might not be within the reach of the average student at this stage. These exercises in double thirds are necessary in working towards a good organ technique, but might be more beneficial at a later stage of the technical development. An exercise in broken thirds utilising the crossing of fingers and exercises on finger substitution provide material to develop fingering techniques required for organ playing. Although essential to organ technique, these exercises might be challenging for younger learners and could be introduced more gradually in conjunction with less challenging pieces and exercises.

The addition of semiquavers in the eighty-ninth and ninetieth exercise complicates the reading process. The first two exercises including semiquavers are eight and twelve measures long respectively, but might appear intimidating when compared to the previous exercises and pieces because of the amount of notes per measure.

Fig. 27 Exercise 90, mm. 1 - 4¹²⁰¹¹⁹ Deis 2003:47¹²⁰ Deis 2003:52

Although the music consists of predictable patterns such as repetitive four-note patterns and scale passages, exercise ninety-one (*Aria in D minor, BWV 515* by J.S. Bach) and exercise ninety-two could rather precede exercises eighty-nine and ninety (semiquaver exercises). In the Minuet (exercise ninety-one) a pattern of two semiquavers appears twice as a written-out ornament, which makes it much easier to play and to incorporate in the musical line, especially since the learner might probably have an auditive image of how this familiar pattern in music and this familiar piece should sound. Exercise ninety-two prepares the learner to play broken chord patterns in semiquavers by first presenting them in quavers. This exercise is also conducive to reading in images or patterns as opposed to note for note.

Fig. 28 Exercise 92¹²¹



Concurrent with reading and technically performing semiquavers, the concept of triads and their inversions are established. The experienced teacher should use discretion in deciding which aspects to emphasise when reaching this exercise.

Exercise ninety-six requires the learner to play three notes with one hand while the other hand plays one note, followed by a hymn in the same style, in C major. The triads are provided with fingering, indicating that it should be played *legato*. The learner's keyboard technique should, at this stage of progress, already be strong enough to play these triads with the finger substitution required as indicated.

¹²¹ Deis 2003:54

Fig. 29 Exercise 96¹²²

Similar exercises and hymns in G-, D-, A- and F major follow. The hymn in G major is also arranged with triads in the right hand part, with the left hand playing only a single note (as the previous hymn in C major). The four-part arrangements of the hymns in D major and those that follow are set in the traditional four-part setting of two voices for each hand. These chorale melodies might probably be familiar to the learner, which would serve as motivation to master them, but it might be necessary to find easier arrangements in order to not discourage some learners who make progress at a slower pace. The individual lines of the soprano-, alto-, tenor- and bass parts of at least three arrangements require not only more advanced technical skills, but also insight in four-part writing and harmony which most learners will not necessarily have at this stage. Exercise 107, a three-part arrangement of *Dir, dir, Jehova* (1690), poses many challenges in the form of fingering and *legato*-technique.

Fig. 30 Exercise 107: *Awake, Thou Spirit of the Watchmen*¹²³

Exercise 111 introduces octave playing while exercise 110, a prelude in C minor by J.S. Bach, already required the playing of octaves. Exercise 111 is not followed up with significant octave-playing in any pieces further on, except for exercise 129,

¹²² Deis 2003:57¹²³ Deis 2003:61

another minuet by J.S. Bach, *Minuet in G major, BWV Anh.116*¹²⁴. The concept of syncopation is introduced in exercise 112.

Minor scales, cadences, a schematic explanation of a simple fugue by Gottlieb Muffat (1653-1704), the circle of fifths, chromatic scales, playing in triplets and a comprehensive guide on the most used ornaments are all included from exercises 114 to 145. No guidance is, however, given as to where and how this information should be employed, and the experienced teacher would probably prefer to rather proceed to performance pieces which might include these elements and refer back to the explanations when and if needed. This tutor is designed to be used as a self-study method though, and therefore this section of the book could be criticized as seriously lacking in explanation and planning.

Six four-part arrangements of hymns, nineteen Baroque chorale preludes and a chapter on basic organ building and the mechanics of the organ conclude this first volume of *Organ Tutor*. Volume Two and Three will not be evaluated in this study as, apart from pedal playing, the aspects of beginners' tuition under discussion are presented in Volume One.

To reiterate some points of commending and criticism made earlier in this evaluation of the method, it needs to be confirmed that the explanations on important theoretical concepts are thorough and mostly positioned appropriately in the course. The organising and presentation of essential learning material is well-planned and pedagogically sound. However, the student needs to absorb a great amount of information in a single explanation, and be ready to immediately apply this in practise. For many learners the progress of this method might be too quick and might need a more gradual introduction of new concepts in order to fully grasp

¹²⁴ This well-known *Minuet* from J.S. Bach's *Das Notenbüchlein* is often found in piano literature for young pianists as well as examination syllabi. When the level or grade where the *Minuet* finds itself is taken into account, an average piano student is expected to master a piece of this standard after approximately two years of tuition. The inclusion of this piece at this stage of a beginners' method might, therefore, be questioned.

them, and have access to more material to incorporate new knowledge with already established knowledge or skills.

The lay-out of this tutor might be a point of concern for some learners. The book is printed in landscape on size B5¹²⁵ pages. The notation is in a reasonable size, but the text is printed very small. The biggest concern is, however, that too much information is printed on one page with too little space between notated exercises and pieces. This might lay a heavy burden on the eye co-ordination, especially for learners of any age who is adapting to the notation system - a daunting task as it is. Being a teaching method for inexperienced musicians, it might be well worth the effort and cost to have this book published in a more attractive and stimulating style in line with similar educational or didactical publications.

The selected repertoire consists mostly of Baroque pieces and hymns, with the exception of a few German folk songs. Although the denominational context of this method has the advantage of the music probably being familiar to the learner, it is still a beginners' method with the responsibility to educate the learner to become a balanced musician. In the early stages of development of any musician, care should be taken by the teacher to not only teach notation and technique, but also to stimulate the imagination and musical creativity of the learner. A wider variety of styles and more guidance about the performance of pieces might ensure a more comprehensive development in musicianship and aesthetic experience.

6.3 *Organo Pleno* (2006) by Christian Ingelse

Christian Ingelse designed the beginners' course *Organo Pleno* (2006) specifically for students without prior keyboard- or theoretical experience. In an article *Handige Organisten kweken* on the website *Digibron*, Gert de Looze (2006) states that, with *Organo Pleno*, Ingelse tried to approach organ tuition in a more contemporary way

¹²⁵ According to the ISO (International Organisation of Standardisation), a page of 176 x 250 mm is labelled as B5.

compared to the existing methods available at the time. The ultimate 'goal' of the course, consisting of six volumes, is to enable the student to play the *Eight Preludes and Fugues, BWV 553-560* by J.S. Bach and a four-part chorale with a solo-voice upon completion (De Looze 2006).

According to De Looze Ingelse aimed to design a course that ensured sound theoretical development in an exciting, yet challenging way. Ingelse's intention was to write a thorough method, ensuring sound theoretical development whilst being fun and challenging simultaneously.

I consciously did not burden students with complicated music in the early phase of tuition, as this might lead to frustration. The first part, therefore, contains mostly music in a chordal style.

Many dances, waltzes, marches and later also Baroque dances such as Minuets and Gavottes are included. They offer excellent material for the development of a sense of rhythm and accent. The numerous accompanying parts offer students the opportunity to perform with the teacher, making beautiful music and learning to consider another player. I also added registration instructions to introduce different tone colours and to encourage the learner to experiment with registration (Ingelse in de Looze 2006).¹²⁶

6.3.1 *Organo Pleno* - Volume I

It is clear from the introduction as well as the contents of the first chapter that Ingelse strived to incite technical and musical proficiency at the organ as well as to

¹²⁶ Own translation. Original Dutch text: *Bewust overspoel ik leerlingen in het begin niet met een ingewikkeld idioom, want dat levert frustratie op. Het eerste deel bevat daarom voornamelijk akkoordmatige muziek.*

Dansjes, walsen, marsen en in latere delen ook barokke dansen zoals menuet en gavotte komen ruim aan bod. Ze zijn een uitstekend middel om gevoel voor ritme en accenten bij te brengen. De talrijke docentenpartijen bieden leerlingen de kans met de docent samen te spelen. Zo maken ze in het begin al aardige muziek en leren ze rekening te houden met een ander. Ik voeg verder registratieaanwijzingen toe om te confronteren met verschillende klankkleuren en te prikkelen zelf met registers te gaan experimenteren (Ingelse in de Looze 2006).

develop general musicianship with the use of his method. His intention, as set out in the introduction, was that the method should be musically attractive and accessible, instructive, comprehensive and a true organ method (Ingelse 2006:3). Many pieces have accompaniment parts available to create an opportunity for ensemble-work and address the beginner's need for an aesthetic, musical experience and enjoyment (ibid.). Ingelse included minor keys to provide the learner with the opportunity to experience and become familiar with the idiom of minor keys, but specifically indicates that the concept is not explained theoretically. He also intended the concurrent development of theoretical and practical skills (ibid.). Intervals, for instance, are introduced in the fourth chapter with a theoretical explanation as well as a technical exercise, practicing slurs and shifting of the hand, while reading intervals of a second. This is followed by performance pieces with descriptive titles and teacher's parts. This approach ensures that "the student is not focussed on the notes only, but also on the musical and technical content"¹²⁷ (ibid.).

Chapter one commences with creating an awareness of what music is - "What do we hear when we listen to music?" (Ingelse 2006:5)¹²⁸ - with an explanation of high and low tones, loud and soft sounds and finally long and short tones. This leads to the presentation of the concept of rhythm. Two note values, a crotchet and a minim, are shown and merely explained as long and short (not in the usual way of one and two beats). The concept of accents is explained on an elementary level after which the student is expected to read and clap some elementary four-measure phrases.

Following the introduction of rhythmical concepts, is the introduction of pitch. High and low tones, the grouping of 'black and white' keys as well as the numbering of fingers are explained. In accordance with the opinions of the piano pedagogues referred to in chapter three, reading stave notation is not introduced until later, allowing the learner to first get accustomed to playing without having to read music simultaneously. The student starts reading pitch by following finger numbers, where

¹²⁷ Own translation. Original Dutch text: *De leerling is dan niet te veel gefocust op alleen de noten maar vooral ook op de 'muzikaal-technische inhoud'* (ibid.).

¹²⁸ Own translation. Original Dutch text: *Wat horen we als we naar muziek luisteren?* (Ingelse 2006:5)

2 indicates the note D-flat and 3 the note E-flat. Three exercises and six pieces with descriptive titles and accompaniment lead the student from an eight-bar phrase for two notes to a Dutch hymn-melody, *Laat de kinderen tot mij kommen*, using all five fingers. Ingelse comments that the learner might know this melody. Apart from the advantage of having an auditive image of what should be played, mastering a familiar piece might serve effectively as motivation to learn and practise. The aspect of touch is also presented in this section with the term *legato* introduced before the second piece, with the explanation that the tones should be ‘tied’ to each other without ‘gaps’ between them (Ingelse 2006:10).¹²⁹

At this point the process of learning to read music notation is introduced in three stages: learning the names of the seven notes in notation, learning the location of these notes on the keyboard and finally how these notes are indicated on a stave.

The introduction of reading from a stave is done on a level suitable for a young beginner, although the amount of information given simultaneously in text might be intimidating for most young learners. Wietse Meinardi (2007), a Dutch organist and organ pedagogue, discussed *Organo Pleno* in an article in the periodical *Het Orgel* shortly after the method was published. He comments on Ingelse’s extensive explanations by saying that he, as teacher, would have preferred to explain these concepts himself, and that most teachers would probably have developed a personal method regarding many of the concepts introduced.

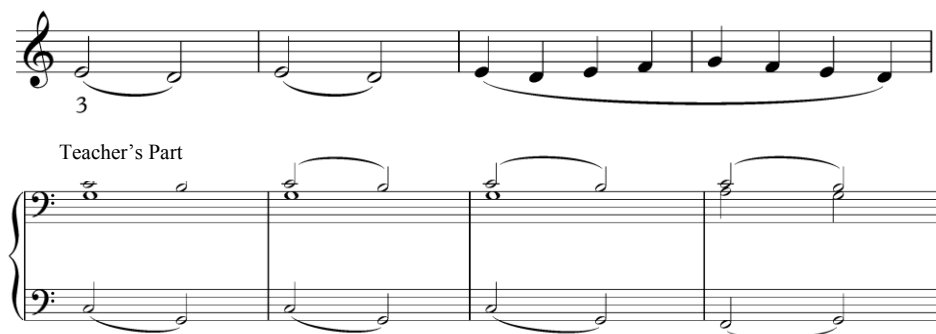
¹²⁹ Own translation. Original Dutch text: *Probeer de tonen goed aan elkaar te binden, zodat je geen gaten tussen de tonen hoort* (Ingelse 2006:10).

The learner receives various instructions repeatedly: for example how he should study the piece, when he should count out loud and when he should say the note names out loud. Such comments do not necessarily belong in a method: the teacher could make these comments himself during a lesson (Meinardi 2007:37-38)¹³⁰.

Six reading exercises for the right hand are given in minim note values, all to be played *legato*. Ingelse immediately continues with a performance piece where the student is required to read and play five notes in the treble clef, adhering to new notation markings: slurs and phrases. The following sixteen-measure piece has the descriptive title of *In de schommelstoel* (In a rocking chair), suggesting the motion of the hand when it plays slurs. Together with the accompanying teacher's part, the performance of this elementary piece could provide a distinct musical experience for the learner.

Fig. 31 Exercise 23: *In de schommelstoel*, mm. 1 - 4¹³¹

Learner's Part



Teacher's Part

In de schommelstoel

Reading in the bass clef is approached in the same way – six reading exercises with two performance pieces following the exercises. The first piece, introducing *staccato* notes, consists of sixteen measures while the second is extended to forty-eight measures. Although the music is written on a level that the learner could

¹³⁰ Own translation. Original Dutch text: *De leerling krijgt herhaaldelijk allerlei aanwijzingen: bijvoorbeeld hoe hij een stukje dient te studeren en bij welke stukjes hij hardop moet tellen en wanneer hij notennamen moet opnoemen. Dergelijke opmerkingen hoeven niet in een method: een docent kan tijdens een les deze opmerkingen zelf maken* (Meinardi 2007:37-38).

¹³¹ Ingelse 2006:18

easily manage, the length of this composition (twelve repetitions of a four-measure phrase) is not realistic and might lead to discouragement in most young learners due to the time that is required to master the piece as a whole. The teacher's part for this piece is written on a separate staff just above the student's part, thus also introducing the grand staff. This might be demanding or even confusing on the eye co-ordination of a young learner.

Fig. 32 Excerpt from exercise 31: *Ostinato: koppig volhouden!*¹³²



Although reading from the grand staff should be introduced at an early stage, the complicated notes of a teacher's part combined with all the other factors already mentioned might prove to be intimidating and distracting.

Up to this stage, the only note values included in the exercises and pieces are minims and crotchets. In the following section the semi-breve and rests are introduced and the concepts of measures, time signatures and the repeat sign are explained. Six simple reading exercises, using the grand staff and alternating the two hands, as well as three performance pieces, conclude this chapter. The three performance pieces progress in difficulty and ends with the hymn tune *Gott ist gegenwärtig* (Tersteegen 1729).¹³³

Notes were initially introduced according to the 'Middle C approach', but in the third chapter the right hand moves one note to the right, implying that the thumb plays on d' and the fifth finger can now play a'. After five easy reading exercises a

¹³² Ingelse 2006:21

¹³³ For the purpose of this analysis, it will be accepted that the melodies are well-known to the students of Netherlands, where the course was developed. The well-known hymn tunes are normally also accompanied by a reference to a Dutch hymn book.

performance piece follows, as usual with a descriptive title, articulation indications and a teacher's part. Ingelse also adds registration suggestions by indicating an 8' and 4' *Flute* for this piece. He also includes a short explanation on the concept of pipe length and the difference between 8' and 4' registers.

A new time signature of three crotchets per measure is introduced in the, by now, familiar way of easy reading exercises followed by a performance piece. The student is also presented with some basic advice on effective practising methods in a way that will be easily understood by young students:

It might sound strange, but this is true: quick learning = slow progression.

Slow learning = quick progression¹³⁴ (Ingelse 2006:30).

This is followed by the introduction of the dotted minim and some more guidance on registration possibilities. The chapter is concluded with another hymn tune: *Großer Gott, wir loben dich* (Lüneburg 1668).

The fourth chapter addresses the development of intervallic reading. The concept of intervals is explained theoretically and the new information is confirmed by technical exercises where the learner can practically apply and hear the intervals.

Fig. 33 Exercise 55, mm. 1 -6¹³⁵



These initial exercises are, however, limited to the intervals of unisons, seconds and thirds. The exercises and performance pieces combine both hand positions familiar to the student, namely where the thumb of the right hand starts on c' and on

¹³⁴ Own translation. Original Dutch text: *Het klinkt misschien raar, maar 't is echt waar: 'snel studeren = langzaam vooruitkomen. Langzaam studeren = snel vooruitkomen* (Ingelse 2006:30).

¹³⁵ Ingelse 2006:35

d', but the left hand's thumb starting in c' in both cases. Slurs and phrases are indicated in the three performance pieces.

Fig. 34 Exercise 59: *De sprinkhaan*, mm. 1 - 8¹³⁶



Vertical intervals or “simultaneous sounding intervals” (Ingelse 2006:40)¹³⁷, are introduced and the sounds of consonant and dissonant intervals are explored. Vertical intervals are initially played with two hands followed by the two notes of an interval that are played simultaneously with one hand. The performance pieces using this new theoretical and technical concept also include an explanation and the use of the *fermata*- and the *portato* signs. The last piece in chapter four is called *Treurmars*, which can be translated as ‘Funeral March’. The title itself suggests a specific atmosphere and a suitable tempo indication is added for the first time. The suggestion for registration, “Select a dark registration” (Ingelse 2006:45)¹³⁸, can provoke the imagination of many learners which might lead to a more expressive performance of this piece. The awareness of the mood or character of a piece should form part of the initial discussion of each new work. Only three pieces in this chapter has teachers’ parts, indicating that the responsibility of creating a musical experience is shifted to the learner.¹³⁹

¹³⁶ Ingelse 2006:36

¹³⁷ Own translation. Original Dutch text: *Samenklinkende intervallen* (Ingelse 2006:40).

¹³⁸ Own translation. Original Dutch text: *Kies voor een donkere registratie* (Ingelse 2006:45).

¹³⁹ This reminds of Uszler’s analysis of the teacher’s dynamic role in the learning process where the involvement of the teacher decreases as the learner gradually comes to rely more on his internal feedback (Uszler *et al.* 1991:53).

Fig. 35 Exercise 73: *Treurmars*, mm. 1 - 8¹⁴⁰

The last chapter of the first volume of *Organo Pleno* expands the range of the student to C, one octave below Middle C in the bass clef, and includes the harmonic and melodic intervals of fourths and fifths. In the performance pieces the technical issue of playing repetitive notes with one hand and a *legato* line with the other is introduced and explained. To help the learner in lifting the one hand while the other hand plays *legato*, extra notes and rests are added below the staff, suggesting what the hand should do.

Fig. 36 Exercise 83, mm. 1 - 4¹⁴¹

Finger substitution and the alternating between manuals are also included in this chapter. Theoretical concepts introduced in this chapter are the *anacrusis* and the indication to play an octave higher. The second performance piece starts with five two-measure phrases, each with repeat signs. The learner is required to play each repeat an octave higher, initiating the development of the skill of transposition. The last performance piece in this volume is an expanded piece of sixty-eight measures, including many of the technical and notational aspects covered in the course up to this point. Except for the double thirds, the piece is not technically or theoretically demanding, but might be challenging for young beginners in terms of its length. More mature beginners might have the capacity of concentrating for a longer time.

¹⁴⁰ Ingelse 2006:45¹⁴¹ Ingelse 2006:49

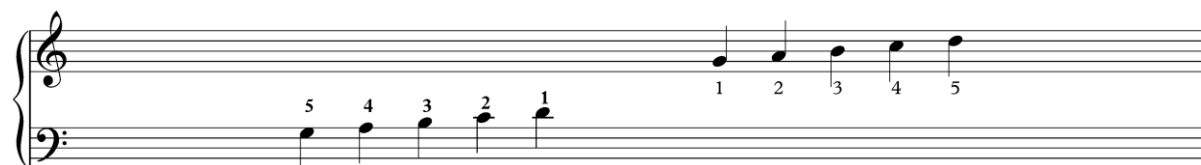
6.3.2 *Organo Pleno* - Volume II

Volume Two provides material for further development of musical and technical skills. Ingelse confirms his goal of stimulating musicality and musical insight:

The goal was to treat the musical and technical aspects as thoroughly and as multifaceted as possible. For this reason a large amount of practising material is provided for each topic. The learner is encouraged to not only become accustomed to notes, but to also understand the structure of the music. The author is convinced that apparent complex material would become less difficult when the learner understands, musically and theoretically, what he is busy with!" (2007: *Woord vooraf*).¹⁴²

On the first page the playing range is expanded to the five-finger positions on G:

Fig. 37 Expansion of playing range¹⁴³



Quavers are introduced, as in Volume One, with an explanation and supportive clapping and sight-reading exercises. The explanation, however, is done in more detail than the explanations in the first volume as the division of notes and beats are also explained.¹⁴⁴ Four performance pieces are presented to practise the reading and technicalities involved when quavers are included in the musical text.

¹⁴² Own translation. Original Dutch text: *Er is naar gestreefd om de muzikale en technische stof zo grondig en zo veelzijdig mogelijk te behandelen. Daarom is er voor elke onderwerp een ruime hoeveelheid oefenstof. De leerling word gestimuleerd om niet alleen 'notenconsument' te worden, maar ook de structuur van de muziek te begrypen. Het is de overtuiging van de skrijver, dat schijnbaar moeilijke oefenstof vaak veel eenvoudiger wordt als de leerling muzikaal en theoretisch begrijpt wat hij aan het doen is!* (Ingelse 2007: Woord vooraf).

¹⁴³ Ingelse 2007:5

¹⁴⁴ Two quavers in a crotchet, four quavers in a minim, and eight quavers in a semibreve.

The technical demands of the second performance piece, *Een luchtig dansje*, in which the two hands need a high level of independence, may be too high for beginners at the keyboard. Although this aspect has been presented in the previous volume, *Een luchtig dansje* requires the two hands to play with different touches while applying the newly learnt quaver note in different contexts in the course of this thirty-measure piece. Being only the second performance piece in this volume, the length as well as complexity might be overwhelming to a young learner.

Fig. 38 Exercise 117: *Een luchtig dansje*, mm. 1 - 8¹⁴⁵



The third and fourth pieces revisit the concept of reading harmonic intervals while providing music to further establish the reading and playing of quaver notes. Alternation between two manuals is required in these pieces.

The sharp as accidental is introduced and combined with the technical skill of crossing the second finger over the thumb. Ingelse's approach to this new technical skill is more considerate of the inexperienced learner, compared to other beginners' methods. Sanger, for instance, expects the learner to first cross the second finger and then the third finger over the thumb while Ingelse begins with only crossing the second finger and providing two exercises and a performance piece based on the chorale melody *Jesu, geh voran* (Drese 1698) to establish the new technique. This piece consists of a prelude of eight measures with three imitative entries by the left hand of which two are entries in inversion. The prelude is followed by the chorale.

¹⁴⁵ Ingelse 2007:7

Fig. 39 Exercise 122: *Jezus ga ons voor*¹⁴⁶

The dotted crotchet and the flat- and natural signs as accidentals are also explained, each concept followed by exercises and appropriate performance pieces. Among these performance pieces is an arrangement of the well-known melody of Beethoven's *Ode an die Freude*, with some information on the original composition. Beginners' methods of most instruments usually include a simple arrangement of this melody in the repertoire, providing an opportunity for the learner to play a well-known melody and the motivation and satisfaction that goes hand in hand with that.

Chapter seven starts with an expansion of the range of notes to read and play as indicated in the music example below. The learner will be required to "replace the hand" (Ingelse 2007:14)¹⁴⁷ in order to play outside the five-finger position.

¹⁴⁶ Ingelse 2007:10

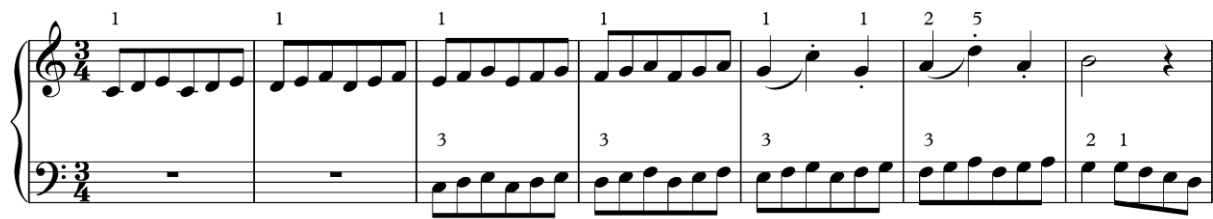
¹⁴⁷ Own translation. Original Dutch text: ...*de handen moeten verplaatsen* (Ingelse 2007:14).

Fig. 40 Expansion of playing range¹⁴⁸

The eight reading- and technical exercises for separate hands provide the learners with constructive material to familiarise themselves with the new notes. Ingelse attempts to simplify the reading process by providing exercises with melodic fragments of one or two measures, repeated as ascending or descending sequences and uses the opportunity to introduce the term and explain the concept. The third and fourth exercises, similar exercises for each hand, are in quadruple time but need to be repeated in triple time with specified articulation. Only the first two measures of the repeated exercise are written out, allowing the learner to discover the sequences and focus on the technique and sound without having to read at the same time. Six performance pieces of considerable length follow the exercises, each with guidance on technical and theoretical matters such as appropriate fingering and new rhythmic figures. The level of independence of hands, having to play in similar motion and thus doing opposite movements, again may be too demanding for learners in the beginning phase of keyboard tuition. This is a technical facility that needs specific preparation, of which the playing scales with both hands could form a part. However, the fact that some piano pedagogues argue against playing scales, and specifically playing with both hands at an early stage (Bastien 1988:206), raises the question of the suitability of this piece at this point in the method.

The opening measures of the second of these six pieces illustrate to what extent the hands need to be independent from each other at this stage of tuition:

¹⁴⁸ Ingelse 2007:14

Fig. 41 Exercise 140: *Hardlopen*, mm. 1 - 7¹⁴⁹

The eighth chapter introduces the concept of scales and keys, explained simultaneously after the introduction of tones and semi-tones. The C major scale is written in both clefs, ascending, descending and in contrary motion in different note values. Ingelse presents scales primarily as a musical concept before requiring the learner to play them. Two performance pieces based on the C major scale as well as a chorale prelude, based on the chorale melody *St Peter* (Reinagle 1830), follows. In the chorale prelude the melody is first played by the right hand and then by the left hand with the accompaniment suggesting entries of the melody in canonic style, a style that is inherent to organ music as well as improvisation.

Playing scales in the same direction, as referred to earlier in this discussion, only appear at this stage. Ingelse confirms that this is a complex technical skill when he comments that playing scales in the same direction requires a fair amount of practice (Ingelse 2007:25). Again the new concept is applied in three appropriately chosen performance pieces, one of which is a chorale setting on the melody *Il faut que de tous mes esprits* (Franc 1545), which is used for *Psalms 138* in the Dutch hymn book Ingelse refers to.

The learner's knowledge and experience of range is expanded in two ways: by way of playing the C major scale in contrary motion over two octaves, and also theoretically by introducing these notes in notation. An etude with the title *De jonge orgelvirtuoos* ('The young organ virtuoso') offers the learner the opportunity to play the major scale in similar motion, in contrary motion, *non-legato*, ascending and descending, starting on the dominant degree and also in thirds. Once again, this piece demands a fairly high level of technical facility and co-ordination, requiring

¹⁴⁹ Ingelse 2007:17

scales to be played by both hands in similar motion in quavers, and would only be performed successfully and as intended by the composer, should the learner's technique already been well-established.

Fig. 42 Exercise 158: *De jonge orgelvirtuoos*, mm. 1 - 8¹⁵⁰



Chapter nine introduces intervals of sixths, sevenths and octaves. Ingelse discusses the concept of consonant and dissonant intervals as well as melodic and harmonic intervals and guides the learner to listen to the sound and memorise the visual image of each interval (Ingelse 2007:31) before commencing with the technical exercises. He applies the work method now already familiar, namely exercises and then performance pieces composed or arranged to include the newly introduced concepts, in this case identifying and playing intervals of up to an octave. The learner is advised to mark the melodic intervals with a range of a sixth before playing, laying the foundation of forming visual and tonal images of what is to be played.

Exercise 181 of *Organo Pleno* introduces polyphonic music. Although some exercises earlier in this method contain contrapuntal elements, the term is used and explained for the first time. Fingering and technical aspects essential to organ technique are addressed on an appropriate level for newcomers to the keyboard, even for young beginners. In beginners' courses designed for learners with

¹⁵⁰ Ingelse 2007:29

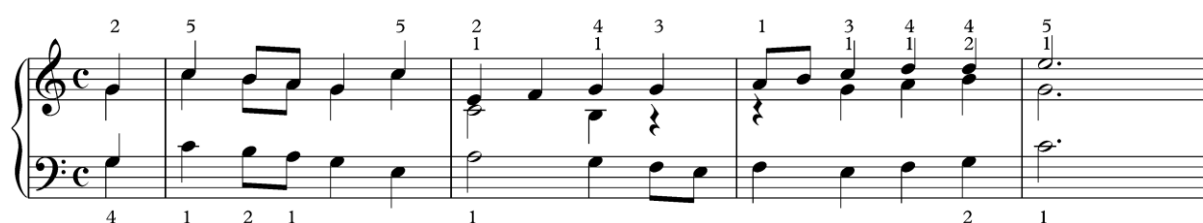
established keyboard skills, these techniques are often referred to as ‘finger crossing’ and ‘*glissando*’, but Ingelse refrains from using these terms and merely encourages the learner to try and play as *legato* as possible by requesting them to “try to move the thumb (the lower voice) as quick and unobtrusively, while you bind the upper voice with the phrase markings” (Ingelse 2007:40).¹⁵¹ Two chorale settings follow the introduction of polyphony, the first, *Psalm 81*, being on a standard that suits the learner’s acquired skills at this stage in the course:

Fig. 43 Excerpt from exercise 184: *Psalm 81*¹⁵²



The second piece, a chorale setting on the melody *Ellacombe* (Wurtemberg 1784), might be too complicated and demanding for some learners. The setting consists of four four-measure phrases of which three phrases start with the first section of the theme in unison and the rest of the phrase in three parts.

Fig. 44 Exercise 185: *God roept ons, broeders, tot de daad*, mm. 1 - 4¹⁵³



The right hand plays two parts while the left hand plays the third. The challenge might be that the polyphonic style is combined with a technically difficult right hand

¹⁵¹ Own translation. Original Dutch text: *Probeer de duim (de onderstem) steeds zo kort en zo onopvallend mogelijk op te schuiven, terwijl je de bovenstem bij de bogen toch goed blijft binden* (Ingelse 2007:40).

¹⁵² Ingelse 2007:41

¹⁵³ Ingelse 2007:10

part which requires *legato* playing in two parts. Even though the fingering is clearly indicated, this requires a fairly advanced keyboard technical facility.

Chapter ten starts with a theoretical explanation of triads, referring to the root-, third- and fifth notes of a triad, as well as the construction of major and minor triads. The triads on the first five degrees of the C major scale are presented and identified as major or minor. These triads should be played and named as C major, D minor, E minor and so forth. Technical exercises are derived from these triads and Ingelse makes use of broken triads and arpeggios to practise this new concept. This approach differs from the most other beginners' courses which usually employ a method where triads are introduced within the context of functional harmony, in other words as tonic-, sub dominant- and dominant triads.

The second volume is concluded with six performance pieces, utilizing the newly acquired skill of playing triads, also with descriptive titles and helpful guidance regarding suitable registration. Two of these pieces, *De Harpspeler* and *Scherzo*, exceed thirty-six measures and might be very demanding in terms of length. A learner's stamina and concentration span should increase gradually to be able to play longer pieces, but the adding of *Da Capo* sections in a shorter piece could serve this purpose better. *De Harpspeler* is visually daunting with forty-seven measures of uninterrupted broken chords in quavers. *Scherzo* is an extended piece with the *Scherzo*-section of sixteen measures to be repeated, followed by a twenty-four-measure *Trio*, the sixteen-measure *Scherzo* again and concluded by a Coda of eight measures. This results in a piece of sixty-four measures, which might be too long for the beginner student at this stage of development.

Mainardi (2007:37-38) doubts the progression of difficulty in the second volume of *Organo Pleno*, raising his concern on the quick succession of new concepts such as quavers, accidentals, dotted notes and scales. He further argues that the progress might be too swift for many learners and that sufficient time to internalise learning material is not allowed. He also raises the point of using predominantly church music of a specific denomination in the repertoire of a modern organ

method, and implies that this might exclude some learners of different religious groups or learners who are not particularly interested in playing in churches (ibid.).

The lay-out of the book could be questioned where some pages have too much information on one page while others are not completely filled. The method is clearly aimed at young learners if the level of explanation, some performance pieces and specifically their titles are taken into account. However, at a first glance, the book is more suitable for adult beginners, having, for instance, no appealing illustrations or use of colour. Mainardi suggests that a publisher with knowledge and experience in the didactical field should be selected for publishing didactical material aimed at young learners.

Organo Pleno, however, may be considered a comprehensive method for learners with no keyboard skills or theoretical background. Ingelse succeeds in addressing new concepts on a level that is both understandable and thorough, whilst adhering to general didactical principles such as providing an explanation of a new concept and opportunity to experience it before presenting the aspect in notation. New concepts are repeated and consistently included in performance pieces. The teacher using this method, however, will be responsible to add supplementary material according to each learner's requirement, as the progress is rapid in many sections. The aural experiences of new concepts introduced should also be provided by the teacher.

6.4 *Suzuki Organ School* (2006) by Shinichi Suzuki

The objective of the method, namely to provide a beginners' method for young children without prior keyboard experience, is outlined in the introduction to the first volume of *Suzuki Organ School* (2006):

For the first time, young children have the opportunity to learn how to play the church organ. Until now the size of the organ has prevented children from reaching the pedals. Furthermore, a specially adapted organ method for children had not existed. The authors of this method, Gunilla

Rönnberg, Suzuki Organ Teacher and ESA¹⁵⁴ Suzuki Organ Teacher Trainer, and Lars Hagström, organist and organ teacher in Sweden, have, in developing organ teaching according to the Suzuki Method, created a new possibility for young children to play the organ (Rönnberg & Hågstrom in Suzuki 2006:3).

A quotation by Shinichi Suzuki¹⁵⁵ is also included in the introduction to the first volume of *Suzuki Organ School*:

Through the experience I have gained by conducting experiments in teaching young children for more than thirty years, I have come to the definite conclusion that musical ability is not an inborn talent but an ability that can be developed. Any child, properly trained, can develop musical ability just as all children in the world have developed the ability to speak their mother tongue. Children learn the nuances of their mother tongue through repeated listening, and the same process should be followed in the development of an ear for music (Suzuki 2006:2).

Suzuki regards listening and repeating from an early age as the ultimate learning method, because it is the natural way in which people learn to speak.¹⁵⁶ He referred to his method as ‘talent education’ because of the way the method embraces the innate talent of a child, using the opportunity to develop it between the ages of three to six years old, while the brain is “most perceptive” (Rönnberg 2014:4)¹⁵⁷. Rauschecker (2001:335) claimed that motor skills are more pliable during the early

¹⁵⁴ European Suzuki Association

¹⁵⁵ Shinichi Suzuki (1898-1998) developed the ‘Suzuki Method’, initially designed for violin students, but now available for thirteen different instruments of which organ was one of the latest additions. According to the principles of this method, children of a very young age can learn to play music instruments.

¹⁵⁶ This was reiterated by Gordon (2015): “[Listening] is fundamental. Without a firm listening vocabulary the remaining four vocabularies [speaking, thinking, reading and writing] can have only marginal development”.

¹⁵⁷ “The human brain is at its most perceptive between three to six years of age. The biochemical process is booming in the brain where the synapses and nerve cells are created that will form the central nervous system through the whole life” (Rönnberg 2014:5).

years and aural abilities are more sensitive to self-organisation (Rauschecker in van Niekerk 2007:82).

Some of the basic principles forming the foundation of the Suzuki method are the participation of the parents, listening to recordings of the music, repetition of pieces to improve the technique and musical expression and build up a repertoire and learning step by step¹⁵⁸ (Rönnberg 2014:5).

Rönnberg claims that the Suzuki method is ideal for organ tuition as learners could “gain social and musical context for their music” (Rönnberg 2014:21) by playing in services and at choir practices. This ‘social context’ creates an environment conducive to learning: Vygotsky (1978:84) claimed that cognitive processes are the result of social and cultural interactions. He postulated that a child’s development begins on a social level and only later happens on an individual level. “This applies equally to voluntary attention, to logical memory, and to the formation of concepts” (Vygotsky 1978:57).

Organ tuition is also ideal for younger learners because the instrument appeals to the adventurous nature of a child.

The organ is an instrument that appeals to children. There are so many sounds to experiment with and they also get to play with their feet, which is very intriguing for children. And for a new beginner no other instrument is as thankful to play as the organ. A simple melody with a couple of bass tones can sound like an orchestra (European Organ Project 2009; Rönnberg 2014:21).

Rönnberg claims that coordination on the organ is more complex and challenging compared to other instruments. For this reason it is even more important to use the early, developmental stage of a child to introduce the technique of organ playing in

¹⁵⁸ “You teach so (*sic.*) small parts to the child that it becomes easy to remember and to play” (Rönnberg 2014:5).

as natural a way as possible - this would be a much quicker way to master the organ than the traditional way of first acquiring keyboard skills on the piano.

At the European Organ Project in 2009, Rönnerberg summarised the basic philosophy of the Suzuki Method:

The Suzuki Method is built on listening and imitating. During the lesson the child imitates the teacher and at home the child has a CD with the whole repertoire on it. The parent is always present at the lesson to take notes of what is important to remember until the next time and at home the parent has a role of 'home-teacher'.

The Suzuki teacher knows the whole repertoire by heart and how to teach all its difficulties in order to prevent it to be too demanding. The technique is to teach every piece in small segments and then build the piece up gradually. In this way all children can play beautifully (European Organ Project 2009).

The Suzuki Method is based, to a large extent, on the realization that children learn to speak before they learn to read and therefore begins tuition without using sheet music. Reading music notation is only taught once musical sensitivity, technical skills and memory have been sufficiently developed (Suzuki 2006:7). Children are, however, encouraged to play from memory in lessons, even after the skill of reading music has been acquired.

Although sight-reading is introduced in the early stages of tuition, organ lessons start with playing by ear in order for the child to focus on hand position and posture, relaxation and correct motor skills. As soon as these are controlled, training in sight-reading starts. This is essential for organ beginners, as organ music is notated on three staves. The Suzuki Method uses separate literature for training sight-reading. Only when the student has completed Book One and Book Two, certain sections of pieces are given to sight-read.

In the *Suzuki Organ Method: Teacher Training Course* the correct sitting posture and hand position is continuously stressed in accordance with the organ

pedagogues discussed in chapter two of this thesis. With the learner not having to focus on reading notes from the very beginning, he is free to focus solely on the correct technique and relaxation, as well as the sound of his playing.

The sequence of pieces is such that new challenges and skills are presented in each new piece (Rönnberg 2014:6). Tuition for most instruments according to the Suzuki Method starts with a set of variations on the well-known melody of *Twinkle, twinkle little star*, arranged specifically to develop relaxation and the foundation of a good technique for the specific instrument. The variations are referred to as the *Twinkle Variations*.

From the first piece in *Suzuki Organ School Book 1*, instructions for registration are given, although they are only suggestions. Articulation instructions are always indicated in phonetic script in each piece of the first books and children are made aware of the differentiation in *legato* and *non-legato* by listening to each note. Great emphasis is placed on the correct articulation of each note in the *Suzuki Organ Method: Teacher Training Course*. Rönnberg (2014:24) postulates that articulation, accentuation and the relationship between long and short notes provide the basis for musical expression on the organ.

The first piece, *Theme of the Twinkle Variations*, has a range of a major sixth and is played *non-legato*.

Fig. 45 Exercise 1: Twinkle, Twinkle Little Star - Theme¹⁵⁹



¹⁵⁹ Suzuki 2006:5

As the first pieces are taught by imitating and memorizing what the teacher does, the learner is not limited to what he can read and can start with an aesthetically pleasing, and in this case familiar, piece. The learner should completely master a piece with his/her dominant hand and then practise it with the other hand.

In the second piece, *Variation A*, every second crotchet in the theme is replaced by four repetitive semiquavers, introducing the concept of subdivision of beats. The *Teacher's Training Course* provides guidance on the technique that should be used to play the semiquavers, indicating that the purpose of this exercise is to develop certain technical skills.¹⁶⁰

Fig. 46 Exercise 1: *Variation A*, mm. 1 - 4¹⁶¹



Variation C has long and short notes in syncopated style and is followed by the initial *Theme*, but this time played *legato*.

Fig. 48 Exercise 1: *Variation C*, mm. 1 - 4¹⁶³



The rhythmical- and technical standard of these first few pieces differ remarkably from the standard of pieces in most traditional organ and piano beginners' methods. They are more complex because the learner is relieved from the task of also learning to read music, and can imitate the teacher, thus relying on the aural image of the music he needs to play.

Having mastered the *Twinkle Variations*, the learner is required to play two pedal exercises with ranges of a fourth and a fifth respectively. The piece following the pedal exercises, *The Fly*, needs to be played with both hands and feet. When compared to other beginners' methods this might seem to be unrealistic, but the learner could learn this mostly by imitating and, as is emphasised in the *Suzuki Organ Method: Teacher Training Course*, in short manageable sections. In measure seven, however, a left hand note moves to the next note together with a change of key in the pedal part, while the right hand has a repeated note. This might prove to be very demanding for a young learner at this very early stage.

¹⁶³ Suzuki 2006:8

Fig. 49 Exercise 3: *The Fly*¹⁶⁴

The musical score for Exercise 3: *The Fly* (measures 1-4) is written for three staves: Manual (right hand), Manual (left hand), and Pedal. The key signature is one flat (B-flat) and the time signature is 4/4. The right hand plays a melody with eighth notes, starting on G4 and moving up stepwise to D5. The left hand plays a bass line with whole notes, starting on G3 and moving up stepwise to D4. The pedal plays a bass line with whole notes, starting on G2 and moving up stepwise to D3. The first measure is marked with a '1' above the right hand, the second with a '2', the third with a '3', and the fourth with a '4'. The fifth measure is marked with a '5' above the right hand.

The progression from this point on is fairly steep. By the eighteenth piece the learner is already expected to play a piece with both hands where the right hand plays a melody with movement (crotchets and quavers), the left hand plays an Alberti bass and the pedals play minims, sometimes with an interval of a fifth in the melody.

Fig. 50 Exercise 18: *Go and tell Aunt Rhody*, mm. 1 - 6¹⁶⁵

The musical score for Exercise 18: *Go and tell Aunt Rhody* (measures 1-6) is written for three staves: Manual (right hand), Manual (left hand), and Pedal. The key signature is one flat (B-flat) and the time signature is 4/4. The right hand plays a melody with eighth notes, starting on G4 and moving up stepwise to D5. The left hand plays a bass line with eighth notes, starting on G3 and moving up stepwise to D4. The pedal plays a bass line with whole notes, starting on G2 and moving up stepwise to D3. The first measure is marked with a '3' above the right hand, the second with a '2', the third with a '1', the fourth with a '2', the fifth with a '3', and the sixth with a '5'. The seventh measure is marked with a '3' above the right hand, the eighth with a '2', the ninth with a '1', the tenth with a '2', the eleventh with a '3', and the twelfth with a '1'.

¹⁶⁴ Suzuki 2006:11¹⁶⁵ Suzuki 2006:20

Suzuki Organ School Volume 1 consists of twenty-six performance pieces, introducing various advanced aspects of playing: playing on two manuals, the simultaneous use of different touches, differentiated articulation (different ways to play *staccato* as required by the metre of the music), toe- and heel playing in pedals, foot substitution, melody in the pedal line and polyphonic playing with the hands.

The attention to differentiated articulation in the early stages of tuition is commendable and in accordance with the awareness that the music of different style periods require different kinds of touches. The ideal of a “co-existence between different performance practices from an early stage in tuition” (Kim 2002:78) is, to a certain extent, reached in Suzuki’s method. An aspect that is addressed and emphasised by the majority of organ pedagogues referred to in this study, basic organ building, lacks in this method. Registration is addressed, but not as extensively as in some other beginners’ methods.

When evaluating Suzuki’s organ method against the backdrop of the requirements of good organ playing as proposed by organists and pedagogues, the didactical cornerstones of piano pedagogy and the theories of psychologists and educationists, the method seems to adhere to the requirements of a comprehensive and thorough beginners’ method in line with the current philosophical discourse of education. However, having completed the first level of the *Suzuki Organ Method: Teacher Training Course for Organ*, the roles of the learner and the teacher in this learning process are concerning.

Kara Eubanks (2014) investigates the compatibility, or incompatibility, of the Suzuki Method and American education systems in general in her dissertation *Essays in the theory and practice of the Suzuki Method*. Eubanks (2014:86) uses the terms Suzuki ‘insiders’ and ‘outsiders’, the latter referring to those sceptical of the method. She opposes their argument that the Suzuki Method is at variance with the ideals of the American educational system (ibid.), underlining the influence of Dewey and Piaget’s theories on the Japanese philosophy on education, putting these influences in historical perspective and highlighting Suzuki’s own critique on

Japan's education system to reach her conclusion. She blames the misperception on a general ignorance of the intellectual and cultural background of Suzuki.

Eubanks lists the accusations of the 'outsiders' against the Suzuki Method as "encouraging 'robot-like' imitation" (ibid.) rather than expressive playing, teaching obedience rather than critical thinking and technique rather than art (Eubanks 2014:87) as well as proposing "homogenized one-size-fits-all teaching" (ibid.) to the detriment of the individual. The impact of a teacher on a teaching method, being that the teacher should adapt according to the needs of a specific learner and be in command of various methods in order to do so, could be viewed as controlled by the Suzuki Method, being very specific in its procedure and not allowing much deviance from or adaptation of the curriculum. The repertoire is set in a specific sequence, each piece with an added skill, which requires the teacher to teach the pieces in the specified order (Rönnberg 2014:6). The rapid progression prevents the learner from continuing before mastering each piece, because it becomes "impossible to add a new difficulty in the next piece" (ibid.).

It was never Suzuki's intention to produce a wealth of professional musicians, but rather a generation of sensitive children, his philosophy being aimed at developing the complete person and not only the musician within. Despite evidence that his method does turn out numerous virtuoso's and concert masters on international level, the criticism prevails: "Suzuki students fail to read music, [...] they play with faulty technique, and [...] they play without expression, due to excessive group playing" (Eubanks 2014:134). Eubanks is of the opinion that the true essence of Suzuki's philosophy often gets lost in its interpretation by different cultures and by its translation into different languages (ibid.).

Some would argue that Suzuki would have been happy with the sheer number of students who gained a love of music and learning, others argue that he would be dismayed at the poor quality of Suzuki teaching in the 21st century (Eubanks 2014:135).

Suzuki's philosophy is commendable in terms of educational ideals. However, the organ method is rigid in its prescriptions and will not easily allow a teacher's improvisation of material according to the needs of individual learners or, as is so inherent in the sphere of organ, the addition of culture- or denomination-specific material.

Sufficient evidence is available on websites of the Suzuki Association to know that young children and neophytes at the keyboard can learn to play the organ with this method. The question is, however, if the complete musician within the child would be developed with this method? Has the learner had the opportunity to discover his/her own sense of interpretation and developed problem solving skills in terms of using technical skills to realise the aural image that he/she created of the music to be played? Another point of concern is the absence of evidence of the role of the teacher diminishing¹⁶⁶ with time as the learner become more autonomous.

6.5 Conclusion

The evaluation of the methods by Sanger, Deis, Ingelse and Rönnerberg led to the conclusion that each of these methods has value as a method suitable for an organ beginner without keyboard skills. Each method, however, would be at its most effective for a beginner with a specific profile.

The method of Sanger, *Play the Organ* (1990) proved to be fairly comprehensive in addressing theoretical and technical aspects. However, the presentation of essential theoretical aspects is done only in an introductory way and will need to be supplemented by additional sources. A lack of sufficient opportunity to develop technical skills will also necessitate additional material. The concise introduction of theoretical concepts and the quick pace of progression leave this method suitable

¹⁶⁶ In the three phases of learning motor skills (Uszler *et al.* 1991:53), the instruction phase, association phase and independence phase, the involvement of the teacher decreases to allow the learner to develop his own feedback system.

for learners with well-developed cognitive skills and preferably with musical experience of some kind. For such students, the absence of developing specific finger techniques required by organists, such as finger substitution and finger *glissando*, could result in an only partially-developed organ technique.

Organ Tutor (2006) by Deis is another method in which the learning material is presented in a concise way. New concepts are mostly dealt with thoroughly and are appropriately placed in the course. However, the amount of information included in single explanations is often questionable and additional material will be needed to fully integrate new concepts with existing knowledge. The selected repertoire, consisting mostly of Baroque pieces and hymns could be considered limited and in need of wider variety. The lay-out of the translated edition is another point of concern with many pages cluttered with too much information. These factors leave this method suitable only for beginners with well-developed cognitive skills.

Beginners with established musical skills or mature students might fit the profile of learners who would use Sanger's and Deis' methods with success. Younger learners in need of a more comprehensive musical education, however, will not necessarily benefit from these methods, as the progress is too quick on a theoretical and technical level.

The method of Ingelse, *Organo Pleno* (2006) proved to be more suitable for younger learners, with musically pleasing pieces with descriptive titles that could capture the imagination of younger and more inexperienced beginners and stimulate their creativity. The specific reference to Dutch church music may, in some instances, exclude some prospective organ beginners. Theoretical aspects are presented on a level that would be understood by younger learners and the pace of progress mostly allows new aspects to be established well, although some learners will require additional material to fully integrate new knowledge with existing knowledge. Ingelse approaches music tuition in accordance to current theories in the educational and music pedagogy field.

Suzuki Organ School (2006), developed by Rönnerberg and Hagström, is also designed with younger learners in mind and its approach is also aligned with the current discourse in education and music pedagogy, although not in a similar way than that of Ingelse's method. In this method, the progress is determined by the learner, as each piece should be mastered before commencing with the next. Although this aspect of the method might have advantages in terms of the theories of educationists, the method does not allow much space for deviance from the prescribed curriculum. The method's pace of progress is brisk and will mostly be accomplished only by following the instructions of the teacher. Initial learning takes place primarily by imitation of either the teacher or recorded music, and the learner is dependent on teacher instruction for theoretical and musical aspects to an extent that the element of discovery and the development of autonomy may be compromised. In terms of pedagogical principles it seems as if the method is built on presenting small units at a time, resulting ultimately in mastering the whole. This is a feature of the method that could be criticized, as current educational trends indicate that the comprehension of the whole concept should precede the presentation of the smaller units.

7. Concluding remarks

It is widely accepted that organ tuition should only commence when a learner is in command of effective keyboard skills. The requirement of keyboard skills is confirmed by the majority of sources consulted in this study, but could be justified mainly in terms of keyboard technique. The organ and the piano are both keyboard instruments, but the organ can be referred to as a wind instrument, whereas the piano can be referred to as a percussion instrument. This implies a vast difference in the way sound is produced, the application of technique as well as techniques specific to musical performance such as timing and articulation.

Investigating the unique skills required for proficiency on the two instruments showed that the aspects common to playing piano and playing organ are mostly limited to keyboard technique, or manual technique in the case of the organ. Yet, even here there are many differences, especially in the use of hand-, finger-, arm- and whole-body movements. In this regard it may be argued that the proficient pianist would be required to 'unlearn' certain aspects of his keyboard technique in order to develop a technique specifically for organ. For this reason, the viewpoint of piano tuition as a prerequisite for organ tuition may be questioned.

The evaluation of organ methods aimed at learners without keyboard proficiency was done against the backdrop of the principles and theories of organ pedagogues Peter Hurford, Jon Laukvik, Katherine Marshall and Jacques van Oortmerssen. Their theories as well as the writings of other scholars in the field of organ pedagogy were investigated for possible incorporation into the tuition of beginners. The qualities of a profound organist were also highlighted in this survey. The unique characteristics of the organ and its impact on organ technique and performance were discussed according to the theories of these writers, along with their views on posture and position at the organ, the important role of touch and articulation in the definition of musical ideas and the complexities of fingering and pedalling in organ playing.

Four widely-used beginners' methods for learners with keyboard proficiency, published between 1953 and 2000, were then scrutinised. These were the methods of Flor Peeters, Harold Gleason, Anne Marsden Thomas and George Ritchie & George Stauffer. The survey of these methods resulted in the underlining of aspects specific to organ playing and not corresponding with piano playing, aspects which are also addressed in the theories of organ pedagogues referred to in chapter three. Defining aspects of organ playing could be deduced in this chapter, as these methods are specifically designed for students who can already play a keyboard instrument, but wish to continue their keyboard studies with the focus on organ.

Piano tuition has dominated the world of keyboard studies for a long time. It was therefore essential for this study to survey the most prominent aspects contained in this field of music education. The writings of piano pedagogues James Bastien, Max Camp, Marianne Uszler, Martha Baker-Jordan and Jeanine Jacobson, published over a period of forty years from 1977 to 2006, were consulted to investigate the principles on which piano tuition are founded. The investigation confirmed that piano pedagogy has integrated comprehensive music teaching with instrumental teaching for many years, continuously aiming to address areas that could be improved, evaluating its validity in changing times and keeping abreast of the discourse in education and performance practice. This evolutionary trend in piano pedagogy is particularly evident in the cognisance taken of the development of sciences such as psychology and educational psychology, as well as neuroscience, applicable to music education. Adapted approaches to the tuition of aspects such as reading music text, technical skills as well as encouraging creative skills such as improvising and composing are being incorporated into new and newly edited teaching methods. The body of publications of empirical and non-empirical studies on these and many other aspects of piano pedagogy that continuously see the light, serves to confirm that the subject of piano pedagogy is a dynamic one and worth consulting when investigating aspects of organ pedagogy.

The published methods available for organ beginners without keyboard proficiency were analysed in terms of the outcome of these three surveys.

The main purpose of the current study was to establish the effectiveness of beginners' methods for organ students without prior keyboard skills. For this purpose four methods, David Sanger's *Play the organ* (1990), Friedhelm Deis' *Organ Tutor* (2003), Christian Ingelse's *Organo Pleno* (2006) and *Suzuki Organ School* (2006), developed by Gunilla Rönnerberg, were identified as suitable for such students and were evaluated to determine whether these courses are comprehensive in their approaches to the development of a sound keyboard and organ technique, as well as other skills required by instrumental music.

The survey confirmed that the organ methods of Sanger, Deis, Ingelse and Suzuki each has its value and specific profile that it would serve appropriately. However, each also has its own deficiencies. It is evident that each method requires the teacher to still play a significant role in the learning process of the beginner while continuously assessing the progress of each individual learner and having a broad understanding of available sources and methods that might be needed to supplement the learning process.

It became clear, during the survey of methods, that the factor paramount to successfully teaching a beginner is the teacher's understanding of the requirements of the individual learner. The decision to learn to play an instrument with such unique qualities as the organ may arise from different motives - therefore an organ beginner may have one of many possible profiles. The teacher should also have a broad outlook on learning- and teaching strategies, as well as a variety of methods to address certain inadequacies or paucities in methods as they arise in the teaching process of individual learners.

Available beginners' courses designed to concurrently develop musicianship and organ technique, in other words, comprehensive music tuition, are seemingly limited. Of the available methods surveyed in this study, only the methods of Ingelse and Suzuki might be suitable for younger beginners, with the method of Sanger and Deis in principle addressing all the necessary aspects of organ tuition, but in a way that presupposes either musical experience or well-developed cognitive skills.

The limited number of methods suitable for beginners of various profiles might be a result of organ pedagogy relying on piano pedagogy to provide students with established keyboard skills, and concurrently with that well-developed general musicianship skills, to start with organ tuition. Although this phenomenon - that most organ beginners come from a piano background - is realistic and might remain so, this study attempted to underline that a prospective learner without keyboard skills who wishes to start with organ tuition and the teacher who is willing to take up the challenge, is faced with the dilemma of limited resources. The field of organ pedagogy may benefit from acknowledging that it is possible to begin keyboard tuition on the organ; it merely means that the planning and design of the teaching process entails the incorporation of psychological and educational principles and a broader outlook on the development of musical skills and musicianship.

Bibliography

- Allison, C.W. & Hayes, J. 1996. The Cognitive Style Index (CSI), a measure of intuition analysis for organizational research. *Journal of Management Studies*. 30 (1):119-135.
- Anne Marsden Thomas. [n.d.]. [Online]. Available: www.ram.ac.uk/about-us//staff/anne-marsden-thomas [2017, February 24].
- Apter, M.J. (ed.) 2001. *Motivational styles in everyday life. A guide to reversal theory*. Washington DC: American Psychological Association.
- Bach, C.P.E. 1753. Versuch über die wahre Art das Clavier zu spielen, W.J. Mitchell (tr.). 1949. *Essay on the True Art of Playing Keyboard Instruments*. New York: W. W. Norton and Co., Inc.
- Baker-Jordan, M. 2003. *Practical piano pedagogy: the definitive text for piano teachers and pedagogy students*. Miami, Fla.: Warner Bros.
- Bastien, J.W. 1988. *How to teach piano successfully, 3rd Edition*. San Diego, California: Neil A. Kjos Music Company.
- Beres, K.E. 2003. Marienne Uszler's contributions to piano pedagogy. Unpublished Doctoral dissertation. Oklahoma: University of Oklahoma.
- Berger, J. 2015. *Music Reading – 7 Teaching Tips*. [Online]. Available: <http://teachsuzukiviolin.com/music-reading/>. [2017, April 10].
- Bijster, J. 1959. *Orgelmethodiek*. Goes: Ars Nova.
- Billah, M. (2015) *Eclectic approach to teaching language*. [Online]. Available: www.observerbd.com/2015/02/13/72233.php. [2017, August 12].
- Bolton, H. 1954. *On teaching the Piano*. London: Novello.
- Bovens P. 2003. *Flor Peeters*. [Online]. Available: www.cebedem.be/en/composers/p/112-peeters-flor. [2017, February 27].

- Brock, J. 1997. Chickens, Eggs, and Beginning Organ Technique. *The American Organist*, Vol.31: 66-67.
- Bruner, J. 1963. *The Process of Education*. Cambridge: Harvard University Press.
- Bunce, G. 2013. *Educational implications of Vygotsky's zone of proximal development on collaborative work in the classroom*. [Online]. Available: <http://blogs.ubc.ca/vygotsky/files/2013/11/vygotsky-and-the-classroom.pdf>. [2017, July 15].
- Camp, M. 1981. *Developing Piano Performance: A Teaching Philosophy*. Chapel Hill: Hinshaw Music, Inc.
- Cherrington, S. 1993. Organ Methods. *The Diapason*. April:7.
- Chipps-Webb, J. 1974. 'n Kritiese ondersoek na metodes en sienswyses in die orrelpedagogiek sedert 1945. Unpublished MMus thesis. Pretoria: University of South Africa.
- Christiaan Ingelse. 2015. Social networking group (Linkedin). [Online]. Available: www.linkedin.com/in/christiaan-ingelse-a10472112/. [2015, April 23].
- Churchley, F. 1980. *On Music Programs in Music Education*. [Online]. Available: <http://mje.mcgill.ca/article/viewFile/7347/5286>. [2017, July 27].
- Coffield, F., Moseley, D., Hall, E., & Ecclesone, K. 2004. *Should we be using learning styles? What research has to do with practice*. UK: Learning & Skills Research Centre.
- Collwell, R. & Webster, P.R. (eds.). 2011. *MENC Handbook of Research on Music Learning Strategies, Volume 1*. New York: Oxford University Press, Inc.
- Davidson, L. & Scripp, L. [n.d.]. *Surveying the Coordinates of Cognitive Skills in Music*. [Online]. Available: www.academia.edu/19483049/Surveying_the_Coordinates_of_Cognitive_Skills_in_Music. [2017, August 25].
- Davis, R. 1985. *The Organist's Manual*. New York: W.W. Norton & Co., Inc.

- Dean, F. n.d. *Mijn eerste Pianoboek*. [Online]. Available:
www.scribd.com/doc/100123891/39400292-Folk-Dean-Mijn-Eerste-Pianoboek-1. [2015, June 15].
- Deis, F. 2003. *Organ Tutor, Volume I*. 3rd South African edition. Cape Town: New Apostolic Church Cape.
- De Looze, G. 2006. Handige organisten kweken. Christiaan Ingelse presenteert nieuwe lesmethode voor orgel. *Digibron Kenniscentrum Gereformeerde Gezindte*. [Online]. Available:
www.digibron.nl/search/detail/012dc2f584b383adfa8e5ad3/handige-organisten-kweken. [2015, June 15].
- Dewey, J. 1938. *Experience & Education*. U.S.A.: Kappa Delta Pi.
- 2007. *Experience & Education*. New York: Touchstone.
- Du Plooy-Cilliers, F., Davis, C. & Bezuidenhout, R. 2014. *Research Matters*. Cape Town: Juta.
- Edwards, B. 1979. *Drawing on the right side of the brain*. London: Fontana - Collins.
- Edwin E. Gordon. [n.d.]. [Online]. Available: www.giamusic.com/bios/edwin-gordon. [2017, April 10].
- Elyse Mach. [n.d.]. [Online]. Available: www.neiu.edu/academics/college-of-arts-and-sciences/faculty/elyse-mach. [2017, March 31].
- Emond, B. & Comeau, G. (2012). Cognitive modelling of early music reading skill acquisition for piano. In N. Rußwinkel, U. Drewitz & H. van Rijn (eds.), *Proceedings of the 11th International Conference on Cognitive Modeling*, Berlin: Universitaetsverlag der TU Berlin.
- Entwistle, N. & Petersen, E.R. 2004. Learning styles and approaches to studying. In C. Spielberger. (ed.). *Encyclopedia of applied psychology*. New York: Academic Press.
- Eubanks, K. 2015. Essays in the Theory and Practice of the Suzuki Method. *CUNY Academic Works*. [Online]. Available:

http://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1929&context=gc_etds. [2017, August 10].

Fourie, E. 2004. The Processing of music notation: some implications for piano sight-reading. *Journal of the Musical Arts in Africa*, 1:1-23.

_____. 1986. Die probleem van klavierblad lees met besondere verwysing na oogbewegings en die neiging om op die hande te kyk. Unpublished Master's thesis. Johannesburg: University of the Witwatersrand.

Gagné, R.M. 1977. *The Conditions of Learning*. New York: Holt, Rinehart and Winston.

Galamian I. 1962. *Principles of Violin Playing and Teaching*. Englewood Cliffs: Prentice-Hall Inc.

Gazzaniga, M.S. 1998. *A Mind's Past*. Berkeley: University of California Press.

George Ritchie – *The Artist*. [n.d.]. [Online]. Available: www.georgeritchie.com/. [2017, March 8].

George B. Stauffer. [n.d.]. [Online]. Available: www.masongross.rutgers.edu/music/faculty/george-b-stauffer. [2017, March 9].

Gleason, H. 1962. *Method of Organ Playing, 5th Edition*. New York: Meredith Publishing Company.

_____. 1988. *Method of Organ Playing, 7th Edition*. New York: Meredith Publishing Company.

_____. 1996. *Method of Organ Playing, 8th Edition*. New Jersey: Prentice Hall.

Gordon, E. 2015. *Beyond the keyboard*. [Online]. Available: www.keyboardpedagogy.org/2015handouts/beyondthekeyboard. [2017, April 10].

Gordon Stewart. [n.d.]. [Online]. Available: <https://music.usc.edu/stewart-gordon/>. [2017, March 31].

- Herrmann, N. 1995. *The Creative Brain*. North Carolina: Ned Herrmann Group.
- History.com staff. 2009. *John Locke*. Available: <http://www.history.com/topics/john-locke>. [2017, April 2].
- Hurford, P. 1990. *Making music on the organ*. USA: Oxford University Press.
- Iedema, H. [n.d.]. *De jonge Organist*. Antwerp: Harmonia Uitgeverij.
- Ingelse, C. 2006. Organo Pleno. *ChristiaanIngelse*. [Online]. Available: www.christiaaningelse.nl/organo-pleno [2015, April 23].
- Iușcă, D. 2014. Brain hemisphericity and music performance level in undergraduate music students and philharmonic musicians. *Social and behavioural Sciences* 142:59-63. [Online]. Available: www.sciencedirect.com/science/article/pii/S1877042814045169. [2017 August 9].
- Jacques van Oortmerssen Biography*. [n.d.]. [Online]. Available: www.oortmerssen.com/biography. [2017, March 18].
- Jacobsen, J.M. 2006. *Professional Piano Teaching*. Los Angeles: Alfred Music.
- Jon Laukvik CV*. [Online]. [n.d.]. Available: www.laukvik.de/cv.html. [2017, March 18].
- Kaufman, T. 2007. *Heinrich Neuhaus (Piano)*. [Online]. Available: www.bach-cantatas.com/Bio/Neuhaus-Heinrich.htm. [2017, April 30].
- Kimberley Marshall*. [n.d.]. [Online]. Available: www.organacademy.se/faculty/kimberly-marshall/. [2017, March 20].
- Kim, S.J. 2002. Touch and Articulation on the Organ: Historical and Pedagogical Perspectives. Unpublished Doctoral dissertation. Georgia: University of Georgia.
- Kloppenburger, W.C.M. 1976. *Overzicht van de Pianomethoden van Deppe af tot de Tegenwoordige Tijd (1886 – 1976)*. Amsterdam: Broekmans & van Poppel.
- Kochevitsky, G. 1967. *The Art of Piano Playing*. Evanston: Summy-Birchard Company.

- Kumar, C.P. 2013. The Eclectic Method-Theory and Its Application to the Learning of English. *International Journal of Scientific and Research Publications*, 3 (6). [Online]. Available: www.ijsrp.org. [2017, August 13].
- Lamprecht, G.P. 1990. 'n Kritiese ontleding van 'n basiese orreltegniek: 'n Uitbouing van bestaande benaderings met besondere klem op sistematisering. Unpublished Doctoral dissertation. Bloemfontein: University of the Orange Free State.
- Laukvik, J. 1996. *Historical performance practice in organ playing*. Estugarda: Carus.
- Lemmens, J. 1862. *École d'orgue: Basée sur le Plain-Chant Romain*. Paris: Edition Schott.
- MacPherson, G.E. 2006. *The child as musician*. USA: Oxford University Press.
- _____. 2015. *The child as musician*. USA: Oxford University Press.
- Mainardi, W. 2007. Christiaan Ingelse, Organo Pleno. *Het Orgel*. 103 (5):37-38.
- Marsden Thomas, A. 1997. *A Graded Anthology for Organ. Book Two: A Practical Guide to Playing the Organ*. London: Cramer Music Ltd.
- _____. 1997. *A Graded Anthology for Organ. Book Three: A Practical Guide to Playing the Organ*. London: Cramer Music Ltd.
- _____. 2001. *A Graded Anthology for Organ. Book One: A Practical Guide to Playing the Organ*. London: Cramer Music Ltd.
- _____. 2014. *Peddalling for Organists*. Watford: Cramer.
- Martinez, M.D. 1990. Psycho-Physical Aspects of the interchange between Piano and Harpsichord: A study of experiences and opinions of current performers and educators. Unpublished Doctoral dissertation. Texas: Texas Tech University.
- McConathy, O., Haake, G.M., Haake, C.J. & Schelling, E. 1929. *The Oxford Piano Course*. New York: Oxford University Press, Inc.

- McLeod, S. 2008. *Jerome Bruner*. [Online]. Available: www.simplypsychology.org/bruner.html. [2017, April 1].
- _____. 2015. *Jean Piaget*. [Online]. Available: www.simplypsychology.org/piaget.html. [2017, April 4].
- Michels, P. 2001. The Role of the Musical Intelligence in Whole Brain Education. Unpublished Doctoral dissertation. Pretoria: University of Pretoria.
- Moormann-Stahl, S. 2006. The Challenge: Teaching Organ to the Young. *American Guild of Organists National Convention 2006 (AGO 2006)*. [Online]. Available: www.google.co.za/search?q=THE+CHALLENGE+TEACHING+THE+ORGAN+TO+YOUTH+Dr.+Shelly+Moorman-. [2017, July 18].
- Morris, R. J. 2006. Left Brain, Right Brain, Whole Brain? An examination into the theory of brain lateralization, learning styles and the implications for education. PGCE Thesis. Cornwall College, St Austell. [Online]. Available: <http://singsurf.org/brain/rightbrain.html> [2017, August 12].
- Myers, I.B. & McCaulley, M.H. 1985. *A guide to the development and use of the Myers-Briggs Type Indicator*. Palo Alto, CA: Consulting Psychologists.
- Mouton, J. 2001. *How to succeed in your Master's & Doctoral Studies*. Bellville: Van Schaik.
- Naudé, L.B. & du Preez, J.J. 1988. Hemisferiese spesialisasie as moontlike verklaring vir leerprobleme. *Suid-Afrikaanse Tydskrif vir Opvoedkunde* 8(4): 328-334.
- Oron, A. 2006. *Peter Hurford*. [Online]. Available: www.bach-cantatas.com/Bio/Hurford-Peter.htm. [2017, March 16].
- _____. 2007. *James Bastien*. [Online]. Available: www.bach-cantatas.com/Lib/Bastien-James.htm. [2017, March 26].
- Peeters, F. 1953 – 1954. *Ars Organi I*. Brussels: Schott.
- _____. 1953 – 1954a. *Ars Organi II*. Brussels: Schott.
- _____. 1953 – 1954b. *Ars Organi III*. Brussels: Schott.

- Pelser, M.M. 2000. Vernuwing in die orrelmetodiek: die dualistiese benadering van Ritchie en Stauffer. Unpublished MMus thesis. Potchefstroom: Potchefstroom University for CHE.
- Reybrouck, M. 1989. Music and the higher functions of the brain. *Interface – Journal of New Music Research*. 18:72-88.
- Rhodie, H.S. 2006. Piano tuition for the beginner: The structuring and teaching of the basic movements in piano playing. Unpublished DMus dissertation. Pretoria: University of Pretoria.
- _____. 2013. Piano Tuition for the Beginner. *The South African Music Teacher*, (42).
- Rigler, A.M. 2010. How We Got Here from There: Trends in pedagogy, 1860 – 1960. (DVD recording). *American Guild of Organists National Convention 2010 (AGO 2010)*.
- Ritchie, G.H., Stauffer, G.B. 1992. *Organ Technique: Modern and Early*. New York: Prentice-Hall.
- Rönnberg, G. 2014. *Suzuki Organ Method: Teacher Training Course - Level 1*. Gunilla Rönnberg.
- Rönnberg, G. 2009. *The Organ Project*. [Online]. Available: <https://suzukiassociation.org/media/tags/virtual-leadership-retreat-2009/> . [2017, January 14].
- Sanger, D. 1990. *Play the Organ. Volume I*. London: Novello.
- _____. 1993. *Play the Organ. Volume II*. London: Novello.
- Shi, J.G. 1998. Louis Vierné and his Unfinished 'Méthode d' Orgue'. Unpublished Doctoral dissertation. Houston, Texas: Rice University.
- Smith, H.W. 1959. *Fish to philosopher*. New York: Doubleday and Co, Inc.
- Soderland, S. 1986. *Organ Technique: An Historical Approach, 2nd ed*. Chapel Hill, NC: Hinshaw Music.
- Sousa, D.A. 2001. *How the Brain Learns*. Thousand Oaks, CA: SAGE.

- Stauffer, R. and May, E. (eds.). 1986. *J.S. Bach as Organist*. Bloomington: Indiana University Press.
- Steyn, A.H. 2009. Suzuki-gebaseerde riglyne vir orrelonderrig: 'n kritiese ontleding. Unpublished Doctoral dissertation. Pretoria: University of Pretoria.
- _____. 2010. Is orrelonderrig op 'n vroeë ouderdom moontlik? *Musicus*, 38: 36-47.
- Studying the Violin with Ian Galamian*. 2015. [Online]. Available: www.thestrads.com/studying-the-violin-with-ivan-galamian/. [2017, April 27].
- Suzuki, S. 2006. *Suzuki Organ School Volume 1*. U.S.A.: Summy Birchard, Inc.
- _____. 2006. *Suzuki Organ School Volume 2*. U.S.A.: Summy Birchard, Inc.
- Thistlethwait, N. & Webber, G. 1998. *The Cambridge Companion to the Organ*. Cambridge, UK: Cambridge University Press.
- Thompson, J. 1936 – 1942. *Modern Graded Piano Course*. Cincinnati: Willis Music Co.
- Thompson, J. 1936. *Teaching Little Fingers to Play*. Cincinnati: Willis Music Co.
- Thompson, J. 2005. *Easiest Piano Course*. Florence, Kentucky: The Willis Music Company.
- Uszler, M., Gordon S. & Mach E. 1991. *The Well-Tempered Keyboard Teacher*. New York: Schirmer Books.
- University of California, Business Officer Institute. [n.d.]. *The Whole Brain Model: Understanding Working Styles*. [Online]. Available: www.ucop.edu/ucophome/businit/boi/presentations/2005/05styles.pdf. [2017, July 15].
- Van Niekerk, T. 2007. Toepasbare aspekte uit breinnavorsingsliteratuur op klavieronderrig vir beginners met spesifieke verwysing na die heelbreinmodel van Ned Herrmann. Unpublished DMus dissertation. Pretoria: University of Pretoria.
- Van Oortmerssen, J. 2002. *Organ Technique*. Göteborg: GOArt Publications.

Varró, M. 1929. *Der lebendige Klavierunterricht, seine Methodiek und Psychologie*. Hamburg: N.Simrock.

Vermunt, J.D.H.M. 1992. *Leerstijlen en sturen van leerprosesse in het onderwijs – naar prosesgerichte instruktive in zelfstandig denken*. Amsterdam: Swets & Zeitlinger.

Wills, A. 1984. *Organ*. London: Macdonald & Co.